

THE Inland Printer

JULY • 1935

Donald

Jameson

CLEAR BLUE-WHITE COATED

for brilliant halftone printing



Photo by Underwood & Underwood for Lennen & Mitchell, Courtesy P. Lorillard & Co.

WHITE itself is a combination of all colors. All "white" paper carries a color undertone—pink, cream or on the blue. Cantine's white coated papers are clear blue-white. They give superior results in halftone and color-process printing because the brilliance of the paper adds life and sparkle to the cuts. Specify a Cantine Coated for your next fine job. Specimens gladly furnished on request.



Ask your Distributor for a copy of "The Book of Cantine's Coated Papers and Advertising Information", containing full information with actual samples of all grades. THE MARTIN CANTINE COMPANY, Saugerties, N. Y. Specialists in Coated Papers since 1888. New York Office, 41 Park Row.

Cantine's

COATED PAPERS

"Have we enough type for this job?"

The star salesman is on the telephone, talking from a customer's office. He outlines the requirements—a booklet with about thirty page headings in 48-point Garamond. The proofs must be gotten out promptly and the job printed from type.

Shall he bring in the job under these conditions or retain the customer's goodwill by telling him frankly that his shop cannot handle it to advantage?

The Superintendent ponders. Fortunately, many fonts of 48-point Garamond were purchased last year for a large broadside. So he can handle the present highly desirable job from a well rated firm.

But—on second thought—he recalls that practically all that type is tied up in a job on which proofs are out. What bad luck that this attractive new job should come along at just that time! It always seems to work that way.

When the Proprietor heard of this additional experience, where composing room, pressroom and bindery were cheated out of profitable work because of type shortage, he said: "That settles it! Wire for a Ludlow equipment and we will never again have to turn down work because of an insufficient type supply."

Now the salesmen never telephone to check up on type supply. For with the Ludlow, the plant always has the equivalent of an inexhaustible supply of new type.

And, by recasting slugs, jobs can be set two-, four-, or sixteen-up, to fill press beds and cut down the number of impressions.

Not alone does the composing room benefit, but both pressroom and bindery are more fully productive.

All of which emphasizes the oft-repeated statement that Ludlow composition is *profitable* composition.

Facts regarding the added profit-making opportunities the Ludlow will afford in your printing office await your request—without the slightest obligation.

LUDLOW TYPOGRAPH COMPANY
Set in Ludlow Mandate and Tempo family 2032 CLYBOURN AVENUE + + + CHICAGO, ILLINOIS

Compare the MODEL "M" CLEVELAND With Your Present Model "B"

2

**Both Machines Fold Sheets of 5x7"
Minimum to 26x58" Maximum—**

BUILT

Compare Their Folding Sections

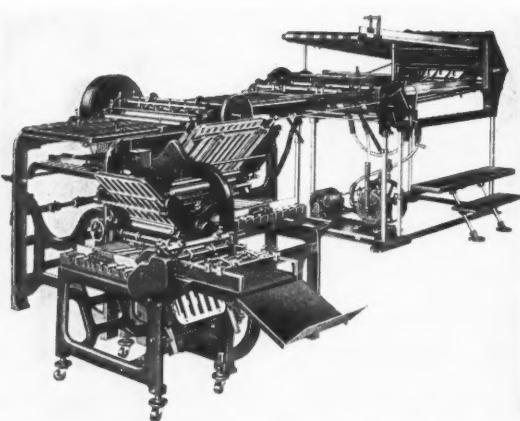
The Parallel Section of the Model M, with its deeper folding plates, adds many *New Sizes* of parallel and accordion folded signatures. The first right angle section, with its three folding plates all 14 in. deep, adds numerous *New and Valuable Forms*. Many signatures that require all four sections on the Model B can be folded in the first two sections of the Model M. Setting time is reduced and all right angle folds are much easier to make.

The Model M folds all work imposed for the Dexter Jobbing Folder, using same guide edges, up to 26 x 40 in. sheet size.

Compare How Sheets Are Conveyed

Diagonal roll cross carriers at each section convey the sheets smoothly, accurately, and at higher speeds, assuring more accurate folding and 35% or greater production on all right angle work.

Compare the Operating Conveniences



Model "M" Cleveland Folder

THE CLEVELAND FOLDING MACHINE CO.

DEXTER FOLDER COMPANY-Sole Distributors
28 West 23rd Street, New York

CHICAGO
117 W. Harrison St.
ST. LOUIS
2082 Railway Ex. Bldg.

ATLANTA
Dodson Printers Supply Co.
231 Pryor St., S. W.

BOSTON
185 Summer St.
PHILADELPHIA
5th and Chestnut Sts.

**SAN FRANCISCO
LOS ANGELES-SEATTLE
Harry W. Brintnall Co.**

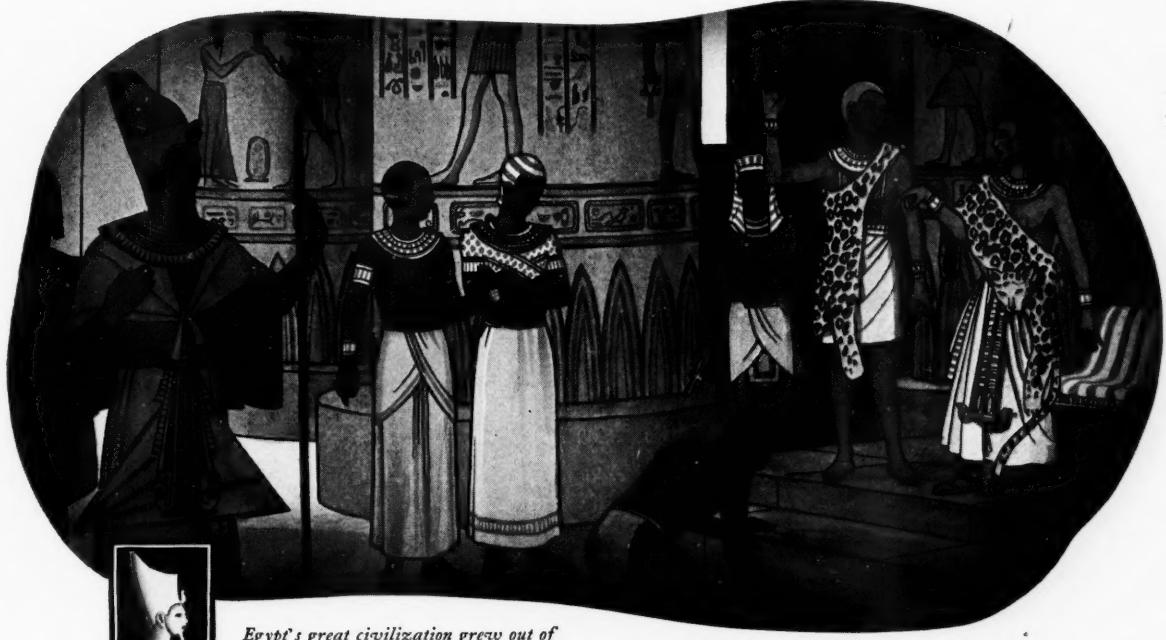
CLEVELAND
1931 E. 61st St.

Published monthly by The Inland Printer Company, 205 West Wacker Drive, Chicago, Illinois. Subscription rate \$4.00 a year; 40c a copy. Canadian \$4.50 a year; foreign \$5.00 a year. Entered as second-class matter, June 25, 1885, at the post office at Chicago, Illinois, under Act of March 3, 1879.

2

Please Mention The Inland Printer When Writing to Advertisers

6,000 Years ago in EGYPT it took 500 Years for a book to circulate



Egypt's great civilization grew out of the just laws set down in the Memphite Drama, a book written 4000 years before Christ's birth.

SIX THOUSAND years ago the priests of the lower Nile were composing the Memphite Drama—a manuscript written to give the people of Egypt their first manual for religious observances—their first statutes governing courts of justice, their first codes regulating conduct.

But neither those priests nor their children's children—for generation after generation—were to see these laws put into practice. Printing—even the making by hand of multiple copies—was undreamed of in those days. Therefore it took the ideas in this single manuscript five hundred years to reach the aristocracy at court and travel from them to the provincial nobles and the masses of people.

To us living in this generation such a lapse of time between the creation of laws and their enforcement seems inconceivable! Yet were it not for the development of printing—that basis of all communication—the world today would be as slow to progress as it was six thousand years ago.

By far the greatest advances in printing have come about in the past 63 years—the period which spans

the activity of the Kimberly-Clark Corporation from the time it started making paper to the present when it has developed Kleerfect, the most modern of all printing papers, and today's answer to the problem of finding a medium for more rapid, more economical, more effective communication.

Kleerfect is the Perfect Printing Paper because in its two sidedness of color and surface have been conquered for all practical purposes—and printing of equally high quality on both sides assured.

Kleerfect's neutral color offers new freedom from glare . . . makes text more legible . . . insures the most effective reproduction for all types of illustrations and colors of printing inks.

Equally important: Kleerfect's strength is ample for the speed of modern presses and its unusual opacity sufficient to prevent "show through" of even heavy solids.

To appreciate fully the revolutionary printing possibilities and economies Kleerfect makes possible, examine samples of printing on Kleerfect and get price quotations. A request to our advertising office in Chicago will bring them to you.

KIMBERLY-CLARK CORPORATION

ESTABLISHED 1872

NEENAH, WISCONSIN

CHICAGO, 8 South Michigan Avenue • NEW YORK, 122 East 42nd Street

LOS ANGELES, 510 West Sixth Street

Please Mention **The Inland Printer** When Writing to Advertisers

Kleerfect
THE PERFECT PRINTING PAPER
REG. U. S. PAT. OFF.
MANUFACTURED UNDER U. S. PAT. NO. 1918099

How One Job Plant



OUTSTANDING SERVICE AND PERFORMANCE



Mr. H. F. Blankenbiller
Industrial Department
General Electric Company
Schenectady, N. Y.

Dear Mr. Blankenbiller:

It is needless for me to say that the remodelling of our Commercial Printing Department is proving most satisfactory from an operating standpoint. The appearance of our plant alone as illustrated in our photographs taken before and after our modernization speaks for itself. The elimination of all the line shafts and the equipping of our presses with individual Electric motors has improved our operating efficiency to a marked degree.

I also want to express a word of appreciation for the splendid engineering assistance rendered by you personally and your associates in making this change. This service enabled us to determine quickly our proper requirements. So far every recommendation and installation made has worked perfectly.

Yours very truly,
THE SARATOGIAN, INC.

AJM:G

GENERAL

Modernized for Profit with G-E Press Drives

WHEN The Gannett News-papers last year acquired *The Saratogian*, they were faced with the problem of immediate modernization of the job-printing department.

Here's what they did:

Replaced an unwieldy system of line shafting and belt drives with General Electric individual motor drives for the presses, cutters, and other machines.

Removed an elevator shaft which projected onto the floor of the pressroom.

Rearranged the plant to take advantage of the extra space made available by removal of the old power system and the elevator shaft.

Here are the results:

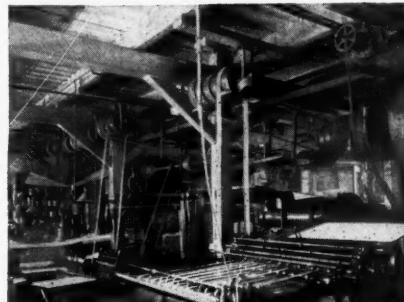
1. Press operation is easier; production greater. There are no longer any complicated drive shafts and belts to get out of order, causing delays in production and wasting money. G-E motors and control reduce maintenance costs.

2. Power consumption is now regulated entirely by the number of presses

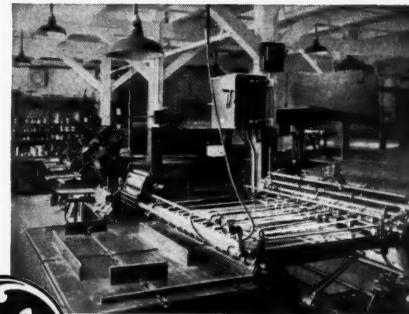
and other machines actually in operation. G-E individual motor drives are economical.

3. Working conditions have been made safer and more pleasant.
4. The department's composing room, previously located on the floor above, has been moved to the pressroom floor, thus simplifying and speeding up production.
5. Space on the upper floor formerly occupied by the composing room has been converted into attractive, modern offices.

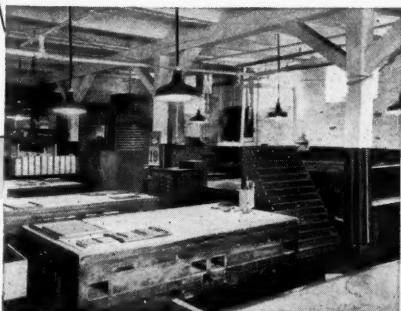
All of these results contribute to increased profits for *The Saratogian*. Your plant, too, may offer opportunities for profit-building modernization through the use of efficient, economical General Electric motor drives. A printing-equipment specialist in the nearest G-E office is ready to help you. Why not call him? General Electric Company, Schenectady, N. Y.



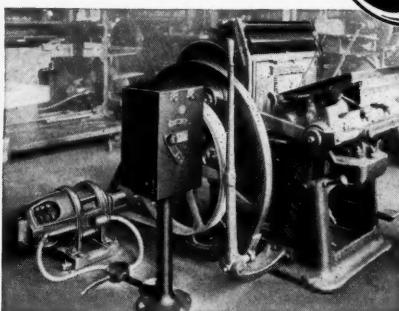
View in the job printing plant of "The Saratogian" before modernization



The same section of the plant after modernization with General Electric individual motor drives



Composing room of "The Saratogian's" job plant, located in space made available through plant modernization



A typical installation of a G-E individual motor drive, with G-E controller, in the plant of "The Saratogian." G-E press drives are compact and efficient



An orderly, convenient, pleasant shop—after G-E drives replaced the old line-shaft system

020-126

E L E C T R I C

Trash Basket Tragedies



Any piece of business literature, such as circular letters, form letters, booklets, etc., that fails to dignify itself with a quality of paper worthy of its message, is almost sure to add its bit to the burden of a trash basket.

The unmistakable quality of Fraser Bond is a silent but potent argument in favor of the message written or printed upon it.

Fraser Bond

FRASER INDUSTRIES INCORPORATED

New York Office :
424 Madison Ave.
New York, N. Y.

I will be pleased to receive prepaid your portfolio containing sample sheets of Fraser Bond.

Name

Address

Chicago Office :
111 W. Washington St.
Chicago, Ill.

"Here's One Roller that Heat and Humidity do not affect"



No broken promises . . . no telephone calls from irate customers . . . no excuses necessary because of "humid weather" roller trouble—if you standardize on Dayco Rollers. Here is one roller that heat and humidity cannot affect!

Dayco Rollers keep presses running full-speed, full-time in any weather—hot and humid—cold and dry, because they are *not* affected by sudden changes in temperature. They are so constructed that they will not melt down under hot

weather, nor will they sag or swell on humid, sticky days. Their velvety, smooth surface has a natural affinity for inks of all kinds, including gold, silver and special colors—with just the proper amount of "tack."

If you wish to get "roller trouble" off your mind, investigate Daycos now, before the hot, humid weather of summer begins! Write for complete information. Dayco Division, The Dayton Rubber Manufacturing Company, Dayton, Ohio.

BRANCHES AND DISTRIBUTORS

The Dayton Rubber Manufacturing Co. • New York, 1511 Park Murray Bldg., 11 Park Place • Chicago—Room 644, 20 N. Wacker Drive • Detroit—2970 W. Grand Blvd. • Philadelphia—W. D. Tuck, Bourse Bldg. • Los Angeles—California Printers Supply Co., 417 E. Pico St.

Dayco Rollers

THE ORIGINAL SYNTHETIC RUBBER PRINTERS' ROLLERS
THE ALL-PURPOSE ROLLER FOR FORM, DISTRIBUTOR, DUCTOR, ETC.

Other Advantages

Here are ten reasons why you should investigate Dayco Rollers.

1. No soft spots.
2. Will not crack or chip.
3. Better ink distribution.
4. Right amount of "tack."
5. No ink penetration.
6. Not affected by heat or moisture.
7. Increase press production.
8. Reduce roller costs.
9. Do not deteriorate.
10. True circumference—only one adjustment required.

RIGIDITY and EVENNESS of IMPRESSION SIMPLIFIES KLUGE MAKEREADY

Printers are telling us that they are running many jobs on the Kluge Automatic Press with little or no makeready. This is no news to us, because the Kluge is built and assembled for rigidity and evenness of impression.

The solidity and stability of the press bed are permanent features, requiring no adjustment; nor has the bed any movable parts to "give and take" or become unstable. A perfectly machined platen insures the proper contact between form and stock, which is

maintained by the Kluge Patented Throw-off Attachment, a device permitting no yielding or deviation of impression, whether on or off.

A properly built press, like the Kluge Automatic, can reduce the amount of makeready necessary, and on some jobs enable the printer to dispense with it altogether; but so long as type, plates and the human equation are not infallible, it cannot do away with it entirely.



**Brandtjen &
Kluge, Inc.,
St. Paul, Minn.**

NEW YORK	77 White Street
PHILADELPHIA	253 N. 12th Street
BOSTON	27 Doane Street
DETROIT	1051 First Street
CHICAGO	106 W. Harrison Street
ST. LOUIS	2226 Olive Street
DALLAS	217 Browder Street
ATLANTA	150 Forsyth Street, S. W.
SAN FRANCISCO	451 Sansome Street
LOS ANGELES	1232 S. Maple Ave.

Maximum Production with MULTIPLE WORK



● Whenever there is a volume of this type of work, the SEYBOLD Auto Spacer is almost a necessity. ● Exact cuts can be duplicated with precision accuracy. Work turned out as fast as it can be carried away. Production costs kept at a minimum—profits increased. *Write for new catalog of this machine.*

SEYBOLD MACHINE CO., Dayton, Ohio
DIVISION OF HARRIS-SEYBOLD-POTTER COMPANY

SEYBOLD

NEW YORK

E. P. LAWSON CO., INC.

CHICAGO

CHAS. N. STEVENS CO., INC.

ATLANTA

J. H. SCHROETER & BRO., INC.

SAN FRANCISCO

HARRY W. BRINTNALL CO.

TORONTO

THE J. L. MORRISON CO.

TORONTO TYPE FOUNDRY
CO., Ltd.



Franck Photo

IN NEW ORLEANS...

"Printers are Receiving it Enthusiastically"

New Orleans is America's best composite of the romantic and the dynamic. With all its glamour it is realistic and knows a good thing when it sees it. For example, Mr. Warren G. Posey, Production Manager of Fitzgerald Advertising Agency, writes:

"I think you will be interested in the attached piece done on Buckeye Custom Cover. The printers are receiving it enthusiastically.

"You will note that the fabric finish takes solid flats well, for this flat lies well without even a sizing impression. The fine, delicate characters of the lighter faces have printed well on the inside. Finally it folds well.

"Variety of colors and finishes have given us an excellent cover stock to work with at a price reasonable enough for any job."

THE BECKETT PAPER COMPANY, *Makers of Good Paper in Hamilton, Ohio, since 1848*

COVERS

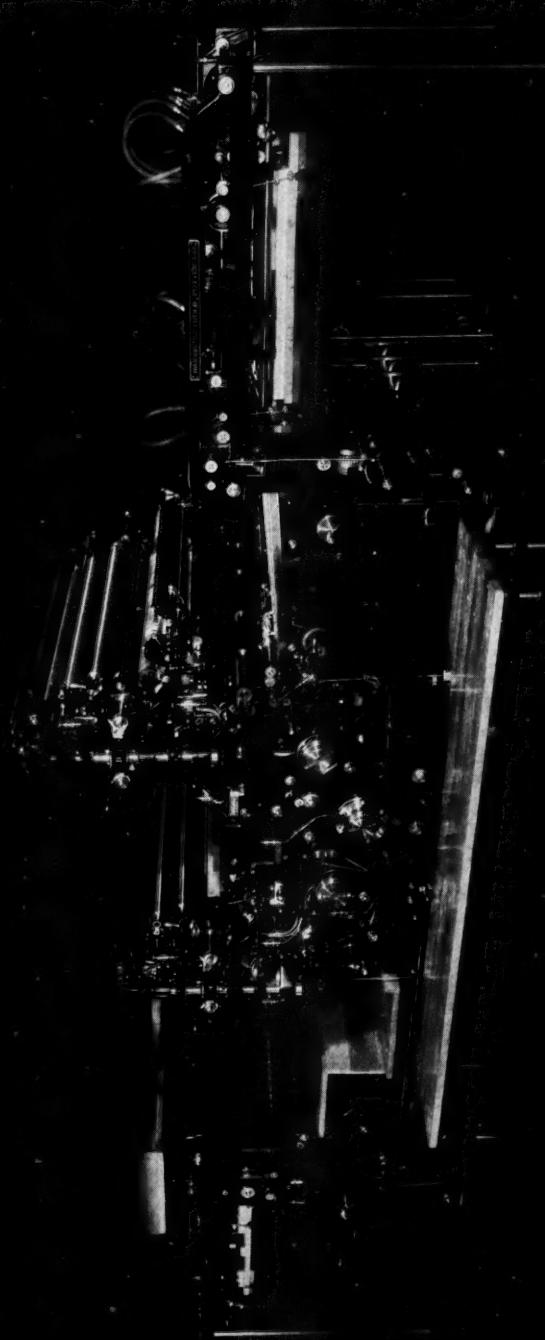
TEXTS



OFFSET

GREETINGS

HARRIS



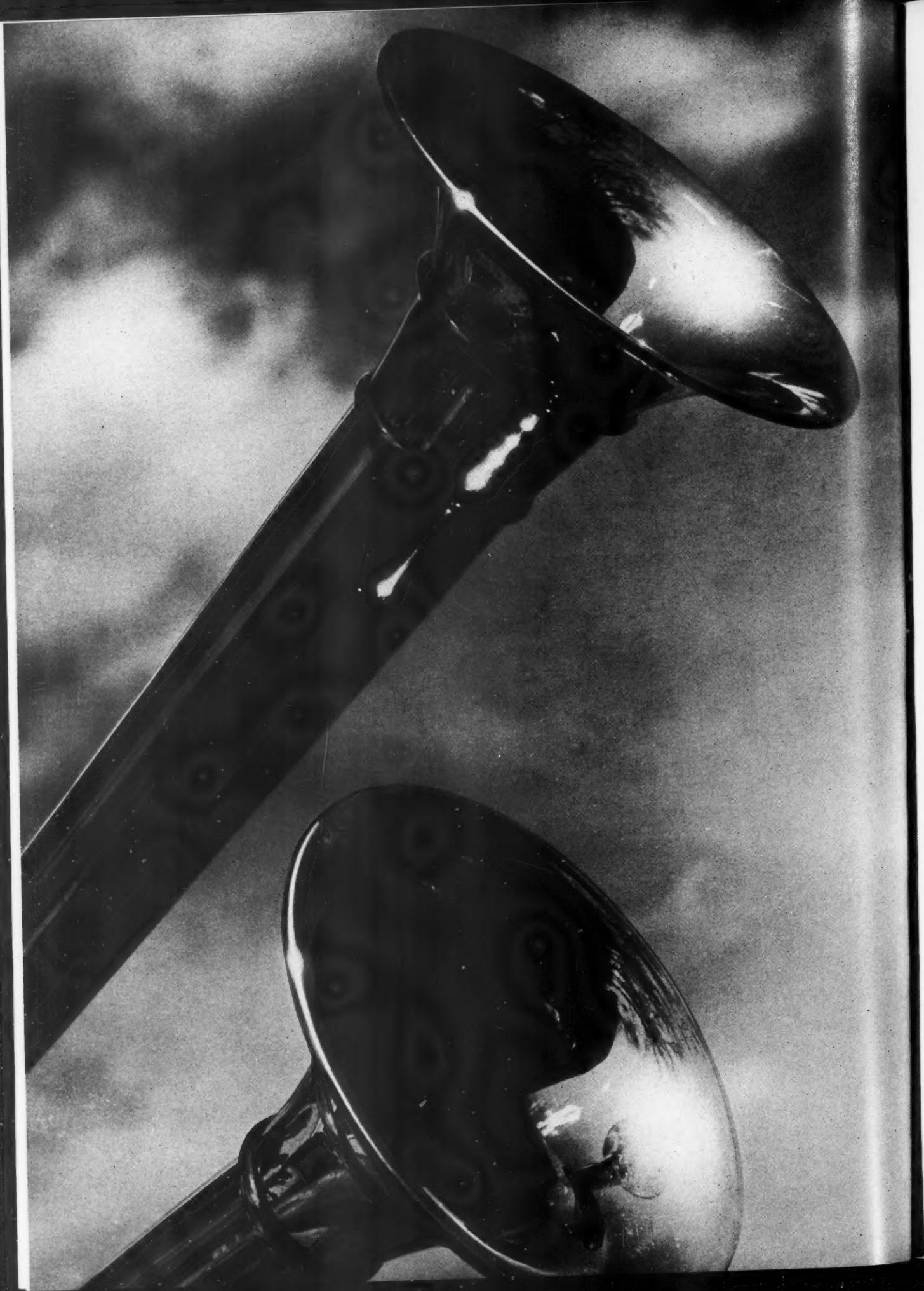
HARRIS

RECOGNIZED STANDARD OF THE WORLD

• 38 x 52 GT Two Color Offset Press is the recognized standard of the world in offset equipment. It is a production press that soon pays for itself out of earned profits. There is no finer offset press equipment built—every Harris improvement is included. Features are—maximum quantity and quality production, as well as accessibility and ease of operation.

HARRIS • SEYBOLD • POTTER

GENERAL OFFICES: 4510 EAST 71st STREET, CLEVELAND, OHIO
Harris Sales Offices: New York, 330 West 42nd Street • Chicago, 343 South Dearborn Street • Dayton, 813 Washington Street • Factories: Cleveland • Dayton



PROCLAIMING

The Proud Supremacy of Letterpress

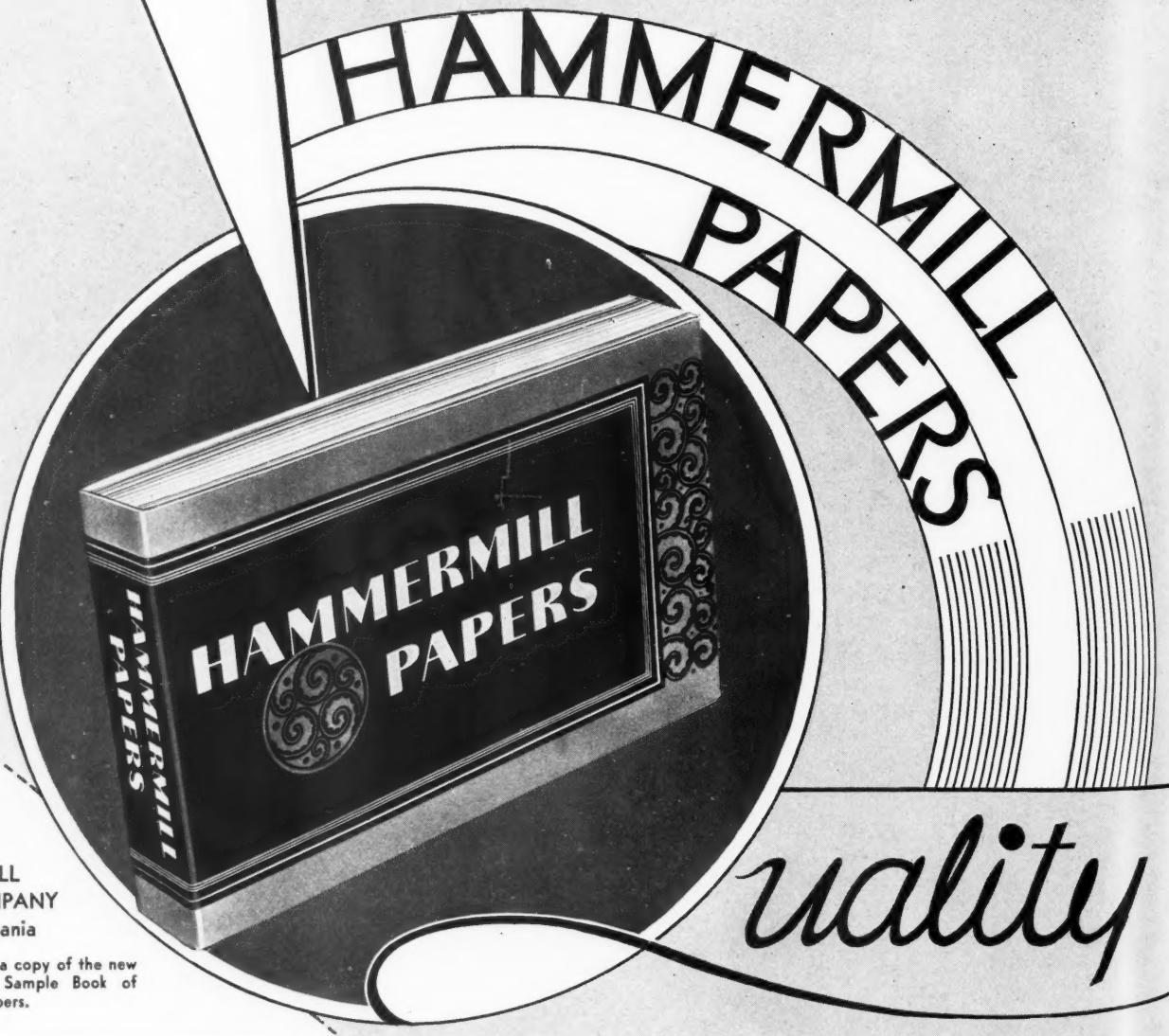
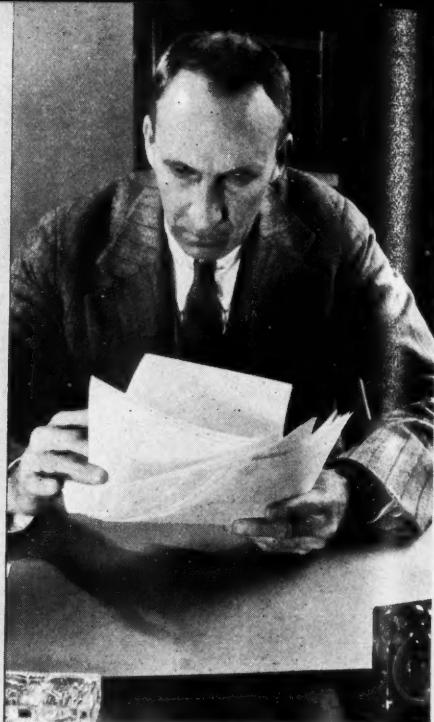
NOT since the English language was first set in type by William Caxton in 1477 has a more efficient method of printing been discovered than the original direct process known as *letterpress*. Furthermore, this basic method is surrounded with a brilliant array of supporting inventions designed to keep its simple principle intact and at the same time meet all modern demands for mass production. Among these is the invention of electrotyping. Nothing demonstrates the combined value of letterpress developments more convincingly than a completed piece on which every phase of the work has been done by expert craftsmen. When the very best halftones, the highest grade of typography and the finest presswork are all present in one piece of letterpress printing, no other process can compare with the total quality result. This is because the basic principle of letterpress is profoundly right. It is the principle which produced the Gutenberg Bible. It is the principle which enables the genuine craftsman to put all that he has into the work and see it count to his personal credit. With a vital interest in that principle, and in the industry for which it stands, the leading electrotypers intend to awaken the two-billion-dollar business called advertising to the unbeatable selling power of letterpress printing when none other than expert craftsmen are employed and instructed not to cut corners, but to do their level best.



INTERNATIONAL ASSOCIATION OF ELECTROTYPEERS

Variety

NEWS: Just off the press is this newest, biggest, and best of all Hammermill Comprehensive Sample Books. It contains 210 pages, samples all Hammermill advertised lines, includes not only the old "staples" but also the new Electron Bond, Hammermill Duplicator, Manuscript Cover, Boxed Papers. Preceding the samples of each grade of paper, an informative page describes the characteristics and lists the stock items of that grade. For quick reference, each page is numbered and the index is immediately inside the front cover . . . In this one book are samples of practically every kind of paper used in the average business office . . . Mail the coupon for your copy today.



HAMMERMILL
PAPER COMPANY
Erie, Pennsylvania

Please send me a copy of the new
Comprehensive Sample Book of
Hammermill Papers.

NAME

ADDRESS

(Please attach to your business letterhead)

DOMINATING



Full information covering the operating scope of the Monotype Typesetting and Typecasting Machines through which these and other fine type faces can be had for use in your Composing Room will be sent to you upon request.

**TYPE FACES THAT MERIT
Continuous Use Are Based
on sound principles of 276**

Monotype Lining Gothic No. 2, No. 276

**BLOCK TYPES HAVE
Been In Constant Use
since the time of 107**

Monotype Franklin Gothic, No. 107

**GOTHIC LETTERS SEEM
To Have Gained Prestige
with advertisers and 52**

Monotype Philadelphia Lining Gothic, No. 52

**MONOTYPE USERS ARE
Assured Of The Best Type
and border design that 332**

Monotype Sans Serif Extrabold, No. 332

**THIS FINE ITALIC LETTER
was designed to be used as
a companion to Sans 3321**

Monotype Sans Serif Extrabold Italic, No. 3321

GOTHICS

AVAILABLE ON
THE MONOTYPE

**A FINE BOLD LETTER
That Is Useful In Both Ad
and job work. It is by 176**

Monotype Lining Gothic, No. 176

**YOUR MONOTYPE
Will Show Profit On
every job, large or 66**

Monotype Lining Gothic, No. 66

**GIANT CASTER FACES ARE
Best For Display Composition
where a variety of styles 140**

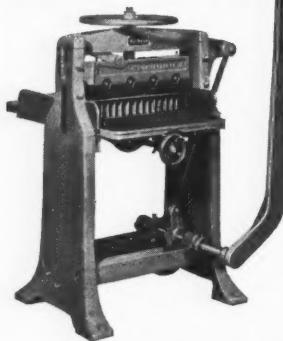
Monotype Modern Condensed Gothic, No. 140

LANSTON
MON **TYPE**
Machine Company
24th and Locust Streets, Philadelphia, Penna.

Specimen Sheets Showing All Sizes May Be Had By Writing

Please Mention **The Inland Printer** When Writing to Advertisers

The new 26½" Buckeye LEVER PAPER CUTTER



Now on sale
by Chandler
& Price
Dealers
everywhere



A modern, accurate, easy-to-operate lever cutter, built to sell at a price well within the reach of even the smallest commercial printing plant.

Write for complete specifications and prices.

THE CHANDLER & PRICE CO.
CLEVELAND, OHIO

Branch Offices and Display Rooms:
Grand Central Palace, 480 Lexington Ave., New York
Transportation Bldg., 608 South Dearborn St., Chicago



REMEMBER your school books? The handling you gave them? Brock & Rankin probably bound many of those books. And we are still binding them for the children of today. "Commercial Book Binding at its Best." The front ranks of industry: publishers, printers, manufacturers and jobbers have chosen Brock & Rankin to make their covers and bind their books for nearly a half century. Dummies. Recommendations. Estimates.

BROCK & RANKIN
INCORPORATED

619 South La Salle Street CHICAGO Phone Harrison 0429

"The Binding Gives the First Impression."



All Square and Aligned

in the Hacker Make-Up Gauge by means of the ruled transparency. This stiff sheet of transparent material is ruled in pica squares and mounted on cone points at one end where it is instantly removable and replaceable.

No angle lines. No bowed rules. No mis-alignment. This device checks all internal aligning and squaring and positioning. It shows up crooked cuts. It positions all units right and eliminates shifting on stone or press.

Send for catalog of this amazing new tool, the Hacker Make-Up Gauge, to

HACKER MANUFACTURING CO.
320 SOUTH HONORE STREET CHICAGO

A MOST UNUSUAL BARGAIN

FOR MAGAZINE OR BIG RUN
COMMERCIAL PRINTERS

HOE PERFECTING PRESS

1—48 pp. Hoe Perfecting Press with folder and flat delivery

Sheet size—59" x 66"—Folded size—11 x 14 ¾", delivered with closed heads and ¾ inch lap

Spiral Grooved Type Cylinders

Width of paper—66" maximum

Production—7,000 per hour—32 or 48 page signatures

Flat Delivery Production—6,000 per hour—sheet size 29 ½ x 33 to 66

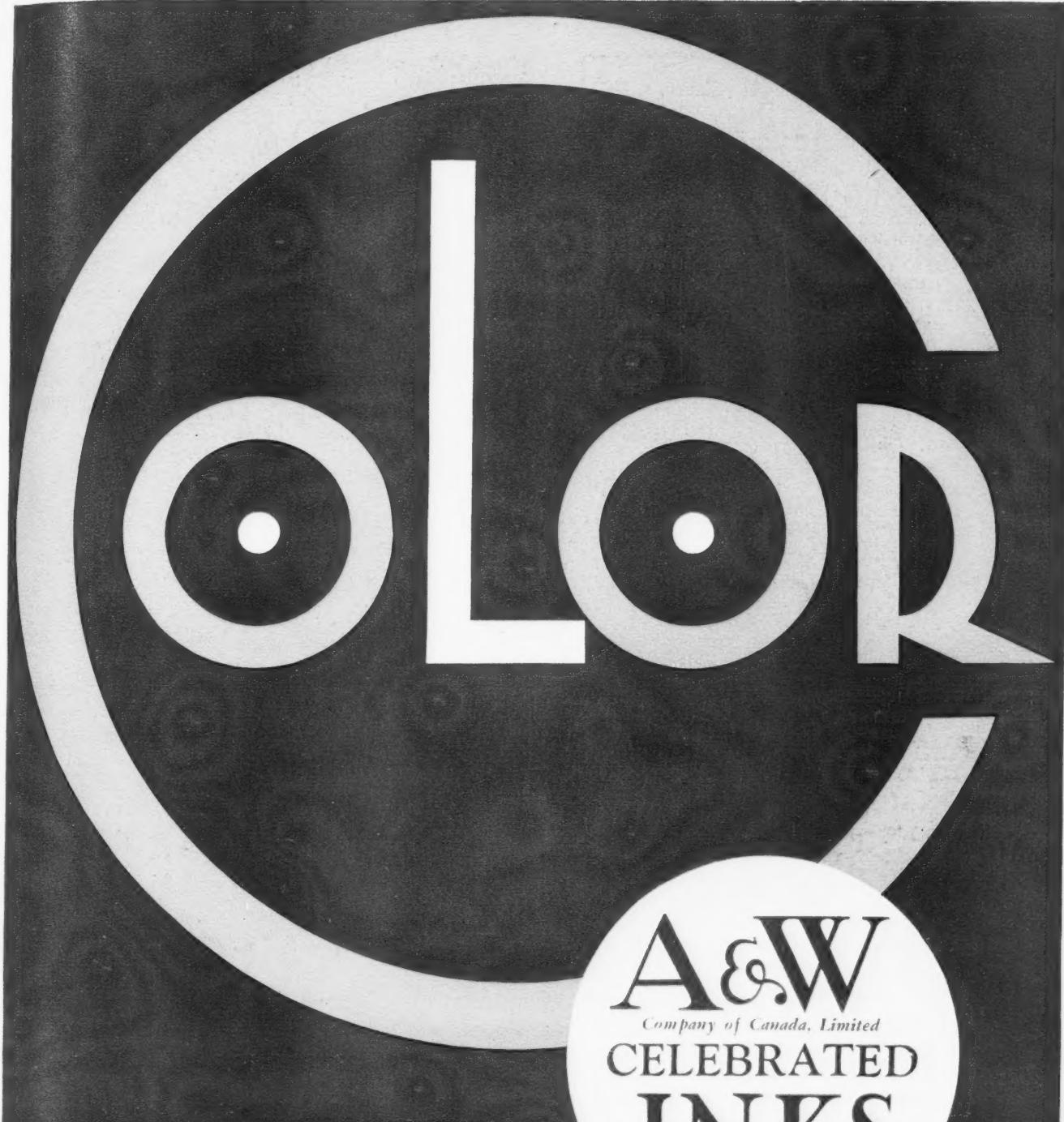
Stereo plates 250" thick—45" bevel
Full equipment, including Auto Tension Device

Perfect operating condition

Located in New York City

Apply Purchasing Department

DUN & BRADSTREET, Inc.
290 BROADWAY, NEW YORK CITY



A&W
Company of Canada, Limited
**CELEBRATED
INKS**

It's just that extra thinking, research and experience behind A & W Inks that make them effective in the production of fine printing.

A. C. RANSOM CORPORATION
NEW YORK CITY, N.Y.

BATTLE CREEK, MICH.

A. C. RANSOM PHILIPPINE CORPORATION, Manila, P.I.

A. C. RANSOM CORPORATION

New York City, N.Y.

Battle Creek, Mich.

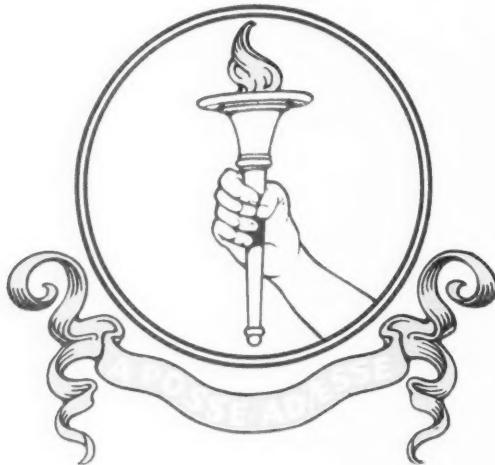
A. C. RANSOM PHILIPPINE CORPORATION
MANILA, P.I.

Sales Offices:

R. V. CARL
2236 Lincoln Ave.
Lakewood, Ohio
(Cleveland)

R. C. FRASCHE
215 North Seventeenth St.
Birmingham, Ala.

A. B. GROSSENBACHER
COMPANY
305 S. W. Fifth Ave.
Portland, Oregon



Sole Licensees for Printing Inks Manufactured by

THE AULT & WIBORG COMPANY
OF CANADA, LIMITED

Head Office and Factory

82-90 PETER STREET

TORONTO, ONT.

Cor. Vallee and Benoit Sts.
MONTREAL, QUE.

Cor. Jackson Ave. and Prior St.
VANCOUVER, B.C.

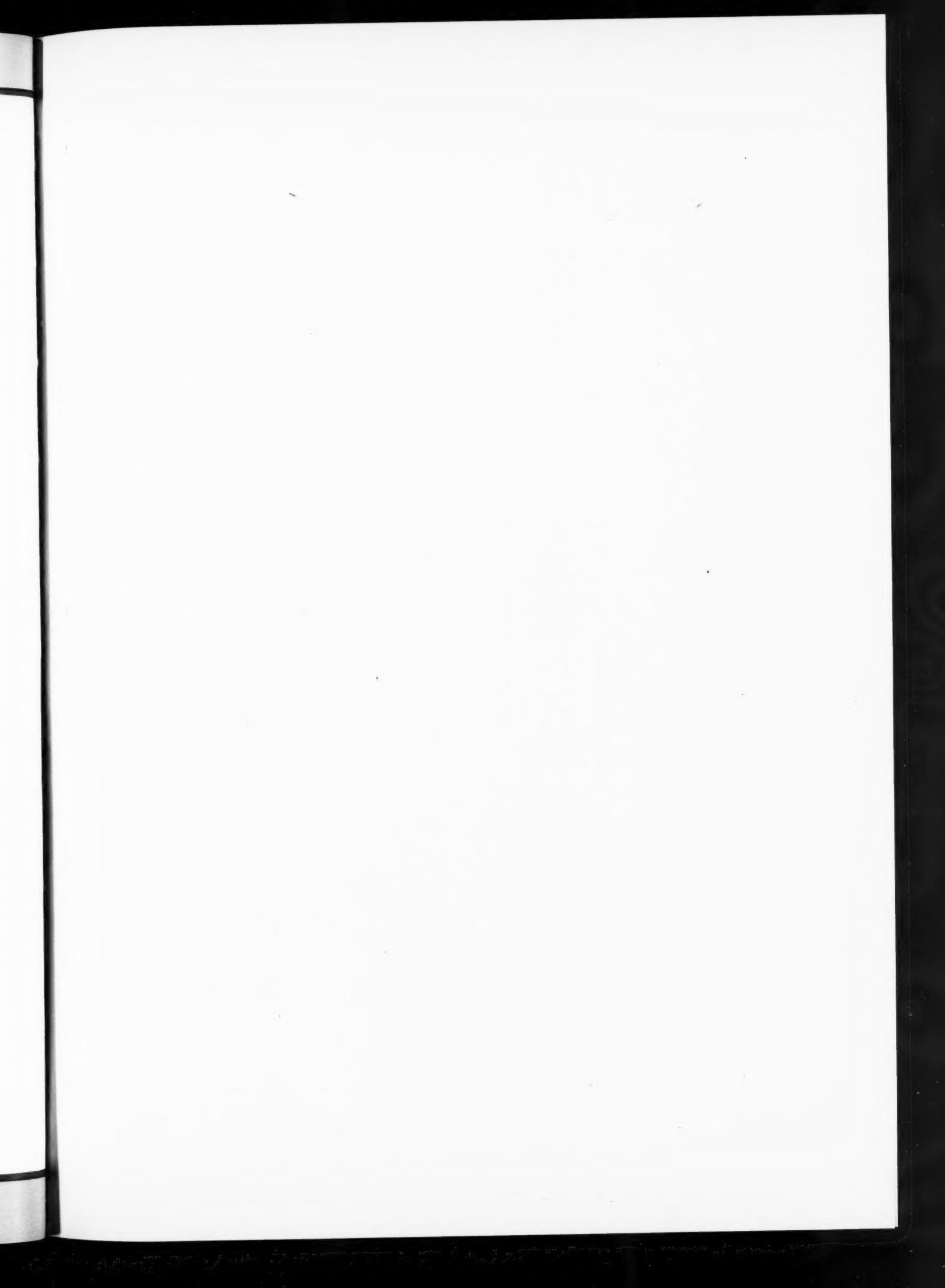
179 Bannatyne Ave. E.
WINNIPEG, MAN.

The front page of this insert is printed with the following inks:

PERMANENT PINK NO. 21901

PERMANENT GREEN LAKE NO. 18856

Printed in Canada





The Call to Youth

Illustrative photographic composition by William F. Howe, 99 Concord Street, Portland, Maine. From deep-etched photo-lithographic plate by the Folsom Engraving Company and printed in offset by the Spaulding-Moss Company, Boston, Massachusetts

The Inland Printer

The leading business and technical journal of the world in the printing and allied industries.
Published monthly by The Inland Printer Company, Chicago, Illinois. + J. L. Frazier, Editor

July, 1935

Post-Code Conditions

» » » OCCASIONALLY DURING the summer months, the news reels in motion picture theaters depict results of a cyclone that swooped down upon a community and swept away business structures, homes, farm crops, and other property. Sometimes the reports state how many persons were killed and how many were injured. The next day, the sun probably shines, and those people who survived the terrors of the storm, busy themselves with the task of salvaging values from the wreckage. And so, under these conditions, the forward-looking, able-bodied people resume life's constructive programs.

The analogy may be applied to industry, following the "storm" on May 27, last, when the Supreme Court of the United States declared the National Industrial Recovery Act invalid in so far as the so-called codes of fair competition were concerned. The analogy of salvaging values after the storm may be applied to trade associations in the printing industry.

Reports received as a result of inquiries by THE INLAND PRINTER indicate that trade organizations which functioned effectively without "mandatory" powers before enactment of the late National Industrial Recovery Act, have to a very large extent resumed their voluntary pre-code activities, including services not permitted by the act when it was in force.

Adopts Banned Activities

In the opinion of S. F. Beatty, managing director of the Chicago Graphic Arts Federation, a list of activities banned by N.R.A. officials was so concise and so descriptive of what a trade association should do, that he published it as the Federation's general program. He did that on the day following the Supreme Court's decision. That list of forbidden activities is as follows:

1. *Trade promotion, including education, publicity, and coöperative advertising.*

2. *Research, inclusive of scientific or technical, and market research.*

3. *Industrial education, including some employe and personnel training, and the promotion of proper industrial relations.*

4. *Development and promotion of cost and fiscal accounting.*

5. *Promotion of industrial planning, including statistical and other informational services whereby each company in an industry may better shape its own program.*

6. *Promotion of services to increase the efficiency of management in the printing plant.*

7. *Relations with the public; government relations; and legislation.*

8. *The promotion of acquaintanceship among members of the industry, and discussion of all their common problems, including national policies that affect business and the country.*

The further statement in regard to immediate plans and future policies were announced to Chicago establishments, in part, as follows:

"The Chicago Graphic Arts Federation was organized and incorporated as a local trade association, and the by-laws provided for conducting association activities such as were handled formerly by the Master Printers' Federation.

"If Congress passes any new legislation providing for activities formerly included under the N.I.R.A. which should be conducted by associations nationally or locally, the Federation will be alert to protect the interests of establishments in this zone." Other information went out promptly.

In the current issue of *Galley Proof*, house-organ of the Chicago organization, the information was conveyed to readers

that the Chicago Graphic Arts Federation has now accomplished its reorganization, "from a code authority—subject to the dictates of the N.R.A.—to an unfettered trade association, subject only to the rules and regulations of its membership and directors." It also stated that the Federal Government was watching trade associations to see what they would do in the way of self-government and continued: "The fact that the graphic arts has attained the distinction of being 'Chicago's Foremost Industry' places upon establishments in the industry a responsibility not shared by those in other industries. The industry must not lower its standards!" Another statement is that "July 1, 1935, marks the date of resumption of full trade association activities by the Chicago Graphic Arts Federation with a new budget. It is the purpose of the management to keep its record clean, and its services helpful to the industry and community."

The United Typothetae of America has resumed its status as a trade association as a result of the meeting of its executive committee held in Washington, D. C., June 4 to 6. At that meeting, a seven-point program of activities was adopted, and copies sent to about 150 organizations in the United States which formerly had looked to the U.T.A. as their National Code Authority. Just how many of these will continue their affiliation with the national organization on a voluntary basis will be determined by developments. Many of them, of course, were started with the birth of the Graphic Arts Code and died with it.



**When printing trades
associations became
our code enforcement
authorities they gave
up many valuable ser-
vices to members. Now
foundations of their
service activities are
being speedily rebuilt**



"We already have pledges of coöperation and continued affiliation and support from many sections of the country, and from both large and small printers' units which, if they did not gain any other benefit from code experience, learned that coöperation is better than indifference and certainly superior to industrial warfare," wrote John J. Deviny, executive vice-president of the U.T.A. to the editor of *THE INLAND PRINTER*.

Plans Seven-Point Program

The seven-point program of the U.T.A. includes, research and industrial planning of a business and technical nature; industrial relations, including statistical and factual service; estimating and production records; accounting and cost finding; business promotion; trade relations; public relations with state and Federal Governments, with civic groups, including public contacts and all publicity. Each of these activities will be conducted under the direction of a committee. Deviny classified the activities as services of a wide industrial character; and particular services and assistance to and for individual establishments. In his statement concerning the need for protecting the industry from encroachments from the Federal Government, Deviny said:

"A more positive and intensive effort will be made in the future in the direction of protecting the industry's interests from undue and unnecessary encroachments by the Federal Government, and also to protect and advance the industry's interests in the matter of prospective national and state legislation. Information will be gathered and made available to local printers' organizations throughout the country relative to successful methods which have been employed in other states in protecting the printer against burdensome and otherwise unfair and unjust legislation. While the N.R.A. itself has been declared unconstitutional, the strong general trend in the direction of Federal supervision and regulation of business which has been under way for at least fifteen years cannot be expected to be discontinued at once. It is not primarily a political tendency but is an economic tendency, influenced by the thought which runs in that direction not only in this country but in others."

Runs on Emergency Budget

The budget adopted for operation of the U.T.A. until after the convention to be held in New York in October is at the rate of "less than one-half of that which was necessary for code administration." To make both ends meet during four months of operation under the emergency budget, all salaries of staff members have been reduced and other curtailments have

been made, Deviny reported. The rate of dues adopted is \$2.40 a \$1,000 annual mechanical payroll, with a minimum of \$1.00 a month for the smallest plants. The dues rate prior to operation of the code was \$4.00 a \$1,000 mechanical payroll.

The Southern Master Printers Federation, with headquarters in Nashville, Tennessee, formally disbanded as the code administrative agency of the fifth and eighth zones of the commercial relief printing industry, by action of the board of directors whose meeting was held in Birmingham, Alabama, June 21. V. C. Garriott, executive vice-president of the Federation, in reporting the action said, "We are not yet in a position to make any announcement as to our future affiliations nationally."

In commenting on future work of the Federation, which covers practically all of the southern states, he said that printers recognize more than ever the need for active association work. He also said that many local organizations have been established during the code operations in communities where they have never before existed, and that practically all will continue to function as trade associations.

Southerners Speak Frankly

Frank A. Berger, regional manager of the New Orleans Typothetae, said that a committee was drafting plans for future operation as a trade association, and that if the Southern Master Printers Federation will continue affiliation with the U.T.A., as it did during the life of the code, New Orleans printers will quite likely continue their affiliation with the Federation.

"Our members feel that stabilization is the best thing we have secured from our code, and unless we can keep that to some degree, all other services won't help much, since there would not be enough to pay dues," wrote Berger. "We would prefer to operate under a code and possibly will have a voluntary pact for presentation before very long if Congress does not assist by new laws."

The Memphis Printers Association has made plans for resuming former trade association activities "without code entanglements," and with probable affiliations with the Southern Master Printers Federation. No definite action had been taken as yet regarding any sort of national hook-up, according to E. B. Trickett, regional manager. In a bulletin to printers in that area, Trickett used language that they apparently understand. In part that statement is as follows:

"It is up to us now to decide whether we shall carry on under this stimulating plan of fair trade practices and constructive efforts, or whether we shall sink back to our condition of two or three years ago.

It is an individual as well as collective responsibility.

"If a few of you, either from a panicky feeling or from pure cussedness, feel that the 'bars are down' and start cutting prices, reducing wages, working long hours, otherwise flaunting and violating all our fair trade practices and ethical procedure, others will be forced in the protection of their business to meet your destructive policy, and within a short time our conditions will be far worse than they were in 1932-1933.

"Have you the manhood and the 'guts' to remain steadfast and continue to play the game four-square? On your decision now will depend your individual success or failure, and welfare of our industry."

Others Will Carry On

Anti-trust laws of the State of Texas and also of the United States are factors that will govern the program of the Dallas Graphic Arts Association of Dallas, Texas. The report of R. O. Evans, president of the association, was to the effect that no one among the printers was agitated over the Supreme Court decision but "all were outspoken in their determination to carry on." Continuing, the message read: "All members expressed the feeling that the voluntary basis of our association would find the benefits increased and the value correspondingly greater."

Action was taken by the Indiana State Typothetae at its second annual convention held in Lafayette, Indiana, June 28, and 29, on a trade-association basis. D. A. Sweeney, executive secretary, reported that in doing its code administrative work, the group never departed from the principles necessary to maintain a successful trade association. At the convention, Arthur J. Randall, president of the association, delivered a message in which he eulogized the U.T.A. and its work in the grand manner.

U.T.A. Performed Heroic Task

"To the United Typothetae of America, I offer congratulations. It performed a heroic task during the pre-code and code era. It was unselfish in its efforts and its burden of responsibility was carried on strong and willing shoulders. It was alert to the future and from its proposed program of activities, I am positive it will emerge from its mantle of a national code authority and become the most active and virile trade association in this country. To be successful it needs the support of printers everywhere and particularly local organizations. The Indiana State Typothetae will always continue to be one of its most loyal supporters."

The Franklin Typothetae of Cincinnati is another organization that will continue

The Inland Printer for July, 1935

on the basis of a regional office of the United Typothetae of America, so far as their printer members are concerned. E. P. Rockwell, directing manager, reports in part as follows:

"The only particular difference which the elimination of the N.R.A. and the code has made is that support of and participation in our work by establishments in this area will be on a voluntary instead of on an inadequately enforced 'mandatory' basis."

The organization will also continue in close relationship with the Lithographers National Association, because during code operation it served as a regional office for the lithographers. Many of the printers in that city also belong to the lithographers association.

Favors Voluntary Cooperation

Capital District Typothetae, with headquarters in Albany, New York, is another organization which found that code administration has taught establishments in that area to appreciate the value of coöperation through an association. J. O. Adams, executive secretary, in his letter to the editor of *THE INLAND PRINTER*, said that the organization expects to go farther "under voluntary agreements than was possible under a code that was not enforced." Continuing he said: "We intend to sell the organization to the public, and a publicity campaign is now being prepared toward this end. We also intend to advertise the names and business capabilities of the members."

"We are planning to go along with the United Typothetae of America as our national trade association," reports W. A. Meeks, manager of the Typothetae of Philadelphia in his letter. Continuing he said: "When the N.R.A. and the codes came to us, we did not drop any of our trade association activities but carried them on throughout the entire life of the codes. We accepted code activities as additional activities, and when they went out we continued along just the same as we always had before the time of the N.R.A."

Retained Local Activities

Boston Typothetae also continued its association activities during the period of code operation. "At the outset of code work the directors wisely determined to retain all local activities. Part of these were necessary to code work and were included in the cost of code administration. Activities not a part of the code were charged on a service basis or financed by the association. They were not charged against code assessments."

The Employing Printers of Denver ceased activities as a code agency officially

on June 19, and resumed a voluntary trade association program where it "left off" when the organization was delegated to become the code authority. Frank S. Cronk, executive secretary, in a letter, wrote that "with all its defects, the N.R.A. was a forward step, and as we proved that we could govern ourselves the Government would have gradually stepped out." He said the Supreme Court put them back where they started, and that they have to "begin all over again with the chiselers in the saddle and trade association work still further jeopardized."

The Los Angeles Printing Trades Association is one of the important organizations that reverted to its former status as a trade association and decided to keep in force the minimum wage and maximum hour provisions of the code for the commercial relief printing industry.

A general meeting was planned for early in July at which a constitution and by-laws were to be submitted to the local printers for approval, and they were to be given the opportunity to renew their memberships in the association. Edward S. Pierce, secretary of the organization, reported in his letter that departments will be maintained for estimating, credit information, education, and problems of employment.

Oliver Wroughton, secretary of the Kansas City Graphic Arts Organization, reported that his group was continuing its regular services, including credit, collections, accounting, cost accounting, tax service, estimating, consultation, statistical data, employment service, and the checking of jobs. He said that connection with the U.T.A. will be retained.

The Typothetae of Western Pennsylvania, with headquarters in Pittsburgh, has worked out a plan to operate as a trade association. "Jack" Gillespie, secretary-manager, reports that with the group plan established a good foundation was laid for future work. This plan means grouping of the selected establishments which compete on certain classes of work, into separate units for common action on their special problems. The activities under this plan provide for reporting quotations on competitive jobs, with interchanges after they have been reported closed.

The Cleveland Typothetae Association financed all trade association activities during the period of code operation from surplus funds accumulated prior to code days, so E. T. Engle, regional manager reported. He said that the future plan of the organization is to augment activities and to continue affiliations with the U.T.A.

J. L. Thresher, secretary, Minneapolis Typothetae, reports that his group also continued its service activities without curtailment.

We Carry On—!

Legally, the N. R. A. Codes are dead.

Ethically, the UNDERLYING PRINCIPLES for which these codes stood are still *alive* to enlightened business. The N. R. A. gave business a renewed sense of its social responsibility to the Nation!

IN PASSING ON THE N. R. A., the Supreme Court invalidated the method by which the codes were adopted. It did not condemn the cardinal purpose of the Code, among which was the outlawing of inherently dishonest practices.

THESE FIRMS RESOLVE not to take a backward step. We shall voluntarily go forward, guided, as always, by the underlying principles of that which is just and fair.

WE ASSUME THIS POSITION, not as a gesture to the "lost cause," but as a sincere desire to continue to merit public confidence in a spirit of FAIR PLAY.

TRADE TYPESETTING ASSOCIATION of the STATE of WASHINGTON

SEATTLE
BEATHE TYPESETTING COMPANY
ARCHEE J. LITTLE
MOONEY-ROBERTS TYPESETTING CO.
QUEEN CITY TYPESETTING COMPANY
SEATTLE TYPESETTING COMPANY

SPokane
SERVICE TYPESETTING COMPANY
SPOKANE TYPESETTING COMPANY
TACOMA
RUSH G. FAIR COMPANY
MORSE TYPESETTING COMPANY
EVERETT
EVERETT TYPESETTING COMPANY

Trade composition houses of the Pacific Northwest endorse and accept principles of voluntary coöperation in this announcement

ment during the period the code was in effect. He then said:

"Upon being advised of the action of the U. S. Supreme Court in which certain phases of N.I.R.A. were declared unconstitutional, we took up with our various groups a plan to continue functioning much the same as we did while administering in this territory the code of fair competition. Within a few days, establishments producing roundly 85 per cent of the local volume of commercial printing had voluntarily affixed their names to an agreement providing that they would continue to operate as to hours, wages, trade practices, etc., the same as they had done under the code. As for many years in the past, we are now firmly and consistently affiliated with Typothetae."

Printers belonging to the New York Employing Printers Association were not lax in their action to adapt themselves quickly to the changes required by reason of the Supreme Court's decision. Like practically all other groups, they took action at once urging the maintenance of code wages and hours as a policy of "enlightened self-interest." Resumption of the dues rate of pre-code days was also one of the actions. It is presumed that the organization will continue its allegiance to the U.T.A., although no statement seems to have emanated from headquarters specifically covering this point. The organization curtailed its distribution of *The Imprint*, its house-organ, future copies of which will be mailed only to members. Instead of being published every week, it is to appear every two weeks.

The secretary of a printers' group who had been in the country weekly newspaper business referred in his letter to the financial difficulties into which the code authority of weekly and daily newspapers became entangled. Rumors have been and are afloat about the large amounts owing to state editorial associations and to individuals. In none of it does the National Editorial Association seem to be involved, for that association was kept clear of code administrative responsibilities, and is now going along on a constructive program.

"I believe our associations are needed more today than they have ever been in the past," said Harry B. Rutledge, managing director of the association, in one of his communications to his constituency. "I believe that many of our publishers and printers realize this."

Trade Has Been Enlightened

The Lithographers National Association declared in a bulletin that it now has greater hope for success in its efforts to improve its industry because, "the trade generally has been enlightened and educated by its experiences under the code." Continuing, the bulletin declares over the signature of President P. N. Calvert:

"Until some body with greater authority shall act in the premises, and in order that some immediate word might go to the trade, your committee made the following determinations.

1. *That wages and working conditions should be continued and maintained substantially as provided for in the code.*

2. *That provisions of code relating to selling below cost and to the maintenance of fair trade practices be observed.*

3. *That in so far as changed conditions and the absence of legal sanctions would permit, the co-operation contemplated by the code should be continued—not in its entirety, perhaps, but in so far as it might be beneficial to all.*

"The constitution of the association provides that during the functioning of the association under the code all of its funds should be devoted to code administration. That limitation has now been removed and the funds of the association will hereafter be used to pay its commitments and the expense of its activities which will be made to correspond as nearly as legally permissible to the activities of the trade under the code. It is contemplated that economies will be effected in the immediate future which will substantially reduce your dues. You will receive as of June 1 a bill in the same amount as those heretofore rendered and which amount will be subject to adjustment at a later date upon

such a dues basis as may be established."

In general, the reports indicate that those organizations which belonged to the United Typothetae before the code, except the former Canadian units, will continue their allegiance, while those organizations which were separated prior to 1933 will go on their way independently again, until and unless Congress enacts some law by which compulsory code administration of some kind is again called for. Should such a law be enacted, larger printing establishments in all printing centers would be obliged to again fall into the national program of regimentation that was in effect under the code and take orders from Washington officials.

Intaglio Offset Plates Improved

By HENRY LEWIS JOHNSON

» » THIS MONTH'S FRONTISPICE demonstrates the progress being made in the depth of color attainable in offset printing. While planographic plates used in photolithography have given fine results in line work and in considerable illustration, it would be difficult to produce by this method the depth and clearness of tones in this month's exhibit.

The original photograph is not only stimulating to the imagination, but it also has an unusual range of highlights, middle tones, and intensely dark portions. The photographer, William F. Howe, 99 Concord Street, Portland, Maine, is an illustrator by photography in black-and-white and in natural colors. His work is principally in creating photographic illustrations for advertising purposes. His photographs are used largely in booklets for schools, camps, and publications. He endeavors to combine original ideas and imagination with the exact truth of photography.

Howe gives emphasis to much of his work by attention to angles, lighting, tone values, and backgrounds. It is this idealism which makes illustrative photography increasingly effective in modern graphic arts.

The printing plate used for this reproduction combines the well known lithographic principle of depositing ink on the developed portions, but it is in reverse of the usual planographic image. The print upon the plate is made from a positive instead of from a negative, giving an intaglio result by means of a slight etch. Here the ink is really deposited in the details, although the depth may not be more than two one-thousandths of an inch.

In photogravure, the intaglio plate has varying depths, giving contrasts in color intensities. In the intaglio-etched photolithographic plate, the wide range of color depends on varying sizes of the depre-

sions, which are the reverse of dots in a halftone screened plate.

The Folsom Engraving Company, Boston, has steadily carried forward its photolithographic platemaking for firms operating offset presses, supplying such plates as may be best suited to the subjects, either planographic or intaglio-etched.

The screens may vary as in halftone work, but 120-, 133-, and 150-line screens are most used. Since offset papers have slightly antique surfaces, it is not best to use fine screens.

Although graining of the zinc sheets used is a mechanical process, it is a critical part of successful photolithography. The grain of the surface is only about two ten-thousandths part of an inch across, otherwise it would interfere with the lines and dots of the halftone screens.

The printer of "The Call to Youth," the Spaulding-Moss Company, Boston, Massachusetts, has had a logical development of its work in this field. The firm's large volume in architectural and engineering prints required offset presses to supplement its photostat and blue-print making. The assembling of details of plans and commercial subjects, with titles and descriptive matter, requires a considerable staff of experts, their work really being composition of large forms of offset sheets. This month's print was run two-on, on a Harris offset press.

Such attainments in offset printing as have been shown quite frequently in *THE INLAND PRINTER* are not achieved except by experience and technical skill. When the process is well established in a lithographic department, or individual plant, there are economies in time over the preparation for relief printing, and for many purposes the results have highly desirable pictorial qualities.

The Inland Printer for July, 1935

GARB Shows Need For Research

»»» ANOTHER ADDITION has been made to the alphabetical nomenclature to which we are becoming so accustomed. This time it is "GARB"—the designation of a group which, should it receive the proper amount of support from the industries making up the graphic arts, will have a strong influence on the future progress and development of those industries.

GARB, let it be known, refers to the Graphic Arts Research Bureau, an outgrowth of the Graphic Arts Division, formerly the Printing Industries Division, of the American Society of Mechanical Engineers. The bureau was organized last fall in Philadelphia at the fifth annual conference of the technical experts in the printing industry. Meeting in Cincinnati on June 20 and 21, during the semi-annual meeting of the A. S. M. E., the bureau completed its organization by finally adopting the constitution under which it will operate in its new form.

The purposes or objects of the bureau, as set forth in its constitution are: (1) To promote research in the graphic arts; (2) To foster the establishment and ultimately direct the organization of a graphic arts research foundation; (3) To encourage co-operation and exchange of information among research agencies, individuals, and corporations in the graphic arts; (4) To collect, record, and index research work in process, research data available, and other information pertinent to the graphic arts; (5) To publish results of research work and special studies, accounts of new equipment or processes, and generally to disseminate information for the benefit of its members and for the advancement of the graphic arts; (6) To hold meetings for the presentation and discussion of subjects related to the graphic arts; (7) To aid and encourage the establishment of standards; (8) To promote the welfare and interests of the graphic arts.

The meeting at Cincinnati constituted the first annual conference of GARB, though in reality it continued what have heretofore been known as the annual conferences of the technical experts in the printing industry. The next meeting will be held in the spring of 1936 at Washington, D. C. In the meantime, the bureau will continue functioning under the same officers and board of directors who have guided it through this past year.

That there is a definite place in and among the graphic arts industries for such an institution as GARB was strongly evi-

Speakers Advocate Technical Training for Men Scientific Facts Can Solve Problems of Industry

denced throughout the Cincinnati sessions. That there is an extremely broad field open for continued intensive research work in the future progress and development of the graphic arts industries was the conclusion reached as a result of the papers and demonstrations presented and the discussions that took place.

From the standpoint of color alone, much was learned of what has been done, is now being done, and remains to be done. The subject was presented from the viewpoints of the color chemist, the physicist, and the psychologist. With an extensive array of equipment and numerous slides, A. E. Gessler, director of the Research Laboratories of the International Printing Ink Corporation, illustrated and

Technology, Boston. Professor Hardy, also using slides, charts, and other demonstrations, showed the progress that has been made in measuring color, and demonstrated what is now being accomplished through the aid of an instrument using the photoelectric cell in automatically and graphically tracing the curve of a color, this curve revealing characteristics that are of great importance and assistance in selecting or specifying proper colors, and in predicting the behavior of colors in mixtures and in color-process printing.

Following with a lecture on Color in Use, George L. Welp, formerly art director of The Blackman Company, New York City, presented the subject of color from the standpoint of the artist, the



Cincinnati holds the center of the stage this season as a meeting place for the printing trades, and is now preparing to welcome the Craftsmen in August

demonstrated the latest chemical developments in color, presented facts on the chemistry of color and about colors not easily available, and showed the progress that is being made in producing non-fading, alkali-proof, permanent colors for general printing as well as for paints.

This was followed by a lecture on Color as Light, by Arthur C. Hardy, Professor of Physics at the Massachusetts Institute of

designer, and the user. Demonstrating principles of the Munsell Color System, Welp emphasized the psychological aspect of color, or color as a sensation, bringing out principles that determine visibility and legibility, as well as the power of color and its effect.

In presenting the subject of Fundamental Research in Graphic Arts, Charles F. Clarkson, chairman GARB Committee on

Research Problems, emphasized the total "absence of fundamental research in the graphic arts," and placed great stress on the statement that the most vital research problem before the combined industries at the present time is this one broad question of fundamental research in the graphic arts. "Art has not appreciated the possibilities of research," said Clarkson, "even though scientists have been spending their time delving into the problems involved and bringing out solutions of those problems as well as new developments."

Discussion brought out very forcibly the great need for, as well as the enormous possibilities that confront an institution such as the Graphic Arts Research Bureau, through which all efforts toward fundamental research and standardization could be coördinated for the benefit of the combined industries.

At the Lithographic Session, held at the University of Cincinnati, Friday morning, June 21, the efforts and the accomplishments of the Lithographic Technical Foundation were described by Prof. R. F. Reed, director of the Foundation. Being at the University, those attending the session also had the opportunity to visit and inspect the Lithographic Research Laboratory now maintained there by the Foundation, and to see some of the work that is being done, through scientific research and experiment, in solving the many problems of lithographic production.

Stating that "research is primarily a systematic search for facts," Professor Reed continued by saying: "In lithographic research the facts to be sought are determined by the character of results and failures in the commercial processes. It is obvious that the trial-and-error methods, so fruitful in the past, are incapable of solving many of the problems of modern lithography because, before there can be sound solutions, the true causes of failures must be understood. It is also obvious that knowledge of the actual chemical reactions and mechanics of lithography may point the way directly to improvements which, by unscientific methods, could only be hit upon by chance.

"Ten years of study and experiment," continued Professor Reed, "has resulted in increased knowledge of the chemistry and physics of lithography, and in certain improvements in method and technique which naturally follow such increased knowledge. Probably the outstanding contribution so far has been the development of testing methods for the purposes of scientific control and standardization."

Professor Reed told in considerable detail of the work that has already been done by the Foundation in the study of plates, blankets, inks, and papers, the results of which have been made available

to the lithographic industry and have proved of great assistance to those engaged in that field. The statements he made in concluding his talk may well be given extremely careful consideration by those engaged in letterpress printing as well as

technical features of their work will be supervised by men thoroughly versed in the science and practice of lithography."

Just paraphrase the closing statements made by Professor Reed, using "letterpress or typographic printing" in place of "lithography," and there is a distinct warning that should be heeded by the entire letterpress field.

Other papers presented for the consideration of those present at the conference included one on Electrotyping Metals, by Samuel Epstein, of the Battelle Memorial Institute, Columbus, Ohio; Recent Photo-Mechanical Developments, by A. Mertle, Cramer Dry Plate Company, Cincinnati; Printing of Color on Daily Newspapers, by H. M. Tillinghast, who is vice-president of R. Hoe & Co.; Newspaper First Impression Printing Problems, by Wm. Baumrucker, Junior, and Wm. G. Dodge, both of the New York *Daily News*; and Precision Measurement of Color Values, by W. C. Huebner, of the Huebner Laboratories, New York.

As the chairman of the Graphic Arts Research Bureau, Arthur C. Jewett, of Pittsburgh, opened the conference program and guided it through the several sessions. Those taking part as session chairmen and as discussion leaders included Charles F. Clarkson, vice-president of the International Printing Ink Corporation, of New York City; John Clyde Oswald, of the New York Employing Printers Association; also F. R. Blaylock, research associate of the Book Manufacturers Institute, Washington, D. C.; George H. Carter, former Public Printer, now assistant to the president, the Lanston Monotype Machine Company, Philadelphia; and V. Winfield Challenger, N. W. Ayer & Son, Philadelphia, Pennsylvania.

★ ★

X-Ray Makes Advertising

The newest halftone attention-getter, suggested by *Applied Photography*, published by the Eastman Kodak Company, is made from prints of X-ray films. The text accompanying illustrations suggests that such photos, showing the body in various postures, have a definite place in advertising illustration.

Since X-ray machines are not available to everyone, and not safe to use unless operated by expert technicians, it is obvious that the development of the idea will be limited in scope. We are inclined to think that insurance men will play with the idea of showing such pictures, and it obviously has its possibilities in clothing, food, and health advertising.

However, the general run of advertisers will be satisfied to go on thinking "beauty is only skin deep."

Analyst Appraises Craftsmanship in Calendar Competition

By HARRY L. GAGE

»»» To the printers and users of printing in New England the Tileston & Hollingsworth Company's calendar has become an annual news event and a subject of continued debate. To *THE INLAND PRINTER* readers outside of New England this unique project, discussed at Craftsmen's meetings and other trade gatherings, becomes a subject of true clinical interest. Shorn of the personalities who create and produce the calendar, the story remains valuable in the lessons it conveys.

Those who recall last year's calendar will remember it as the product of twelve New England plants. Each was requested to produce a leaf as a demonstration of its own resources. Through a somewhat literal interpretation of this instruction the 1934 calendar became almost a demonstration of "home-brew" layout and design.

For 1935, the rules were changed (as they are nearly every year) and the calendar became an open competition in which printers, artists, designers, and any creative people might coöperate as they would on any commercial undertaking. The only definite restriction was that they must reside in New England. Significant of the interest in the calendar was the number of entries, sixty-nine in all from fifty-two different printing plants of varying sizes and doing various types of work.

While many good printers refuse to enter competitions for commercial jobs, which too often involve expensive dummies and exorbitantly high sales cost, here was a competition quite as educational in its purpose as it was commercial. True, twelve good jobs of printing were the prizes to be won. But the knowledge that this material would be discussed at many

trade meetings, and that the competition was one of creative facility overbore any hesitancy they might have had as to propriety of the scheme.

Wisely going outside New England, where styles of work might reveal identities to local judges, Arthur P. Howland, vice-president of the sponsoring organization, took the original layouts and sketches to New York City. There an invited group of three judges picked twelve layouts to be produced and a second group of twelve to be noticed for honorable mention at all meetings where the calendars would be featured.

Reaching this point in *THE INLAND PRINTER* story the Analyst's task becomes difficult. Were it possible to present all the layouts in these pages, the reader might observe for himself (as do listeners at the calendar meetings) how they vary in conception and quality.

It should be noted that the judges, all experienced in the handling of printing, were not swayed by mere "nicety" in the layout. A highly finished scheme, fully set in type and press-proved, stood no better chance with them than a rough sketch. It was the idea and its general development that placed successful layouts with the judges in this instance.

Although the judges were unswayed by degree of finish in the layouts, there is a strong lesson in the entire lot of entries from a sales point of view. For here was a sales opportunity to land one of twelve good jobs of printing in a year when jobs have been all too scarce.

It seems fair, then, to appraise these sixty-nine entries as so many sales ideas submitted to a good potential customer. And how were they submitted? Just two of them (or 3 per cent) measured up fully. The majority were clean, honest entries, not quite so well dressed up for competition. And perhaps a dozen were

All printers who expect to do more creative selling will get valuable suggestions about the preparation and presentation of layouts from these constructive comments on some improperly dressed calendar contest entries

deplorably lacking in any thought of competitive presentation. As sales representatives they arrived, figuratively, in dirty clothes, unshaven, and without pride of appearance or hope of success in a contest such as this one.

The two properly presented sketches were among the honorable-mention group. They were made on tracing paper, edged top and bottom with the cover stock specified for the calendar binding, and then mounted into a protecting folder of heavy cover stock. Black was used for one and a dark blue for the other.

Proofs, layouts, or sketches mounted in this way certainly carry with them to the customer an air of distinction and finish. This is one lesson of presentation, and any printer can apply it to his products, whatever their nature may happen to be.

Among the layouts are contrasts in the treatment of ideas based on old engravings or prints. Some contestants used photostats, blue-prints, or photographic prints to reproduce their old engravings. Others relied on re-drawing such old subjects, although the drawings were not sufficiently "in character."

"BOX SCORE" OF THE TILESTON & HOLLINGSWORTH CALENDAR, 1935

	Poss. Pts.	Jan.	Feb.	Mar.	April	May	June	July	Aug.	Sept.	Oct.	Nov.	Dec.
Effectiveness as a calendar.....	30	23	22	23	16	29	28	12	18	29	24	30	15
Advertising value for paper.....	30	20	30	25	20	30	30	25	28	30	23	25	26
Pictorial or Decorative Quality.....	15	10	14	14	11	8	12	9	12	13	10	5	15
Typographic Treatment.....	10	6	8	5	7	8	8	4	7	9	10	7	4
Presswork.....	10	10†	10*	10	8	10	10*	6*	10	10	10*	7	9
Basic Idea.....	5	2	3	1	5	3	5	2	5	5	4	2	4
Total points scored.....	100	71	87	78	67	88	93	58	80	96	81	76	73
Place in the analyst's rating.....		10	4	7	11	3	2	12	6	1	5	8	9
Place in the post-card vote.....		5	8	1	3	7	9	11	6	4	10	12	2

—Printed on the right side of watermarked paper.

*—Printed on the wrong side of watermarked paper.



Harry L. Gage, of the Mergenthaler Linotype Company, who here critically describes initial leaves of notable calendar

Every printer should know and use the photoprint method of attaching an illustration to a layout. Many a "make-over" engraving has been saved by the precaution of procuring a preliminary photostat to test the

CONDITIONS OF CONTEST

- 1) The size of the finished sheet, as you will send it to us, is $23\frac{3}{4}$ inches long by $14\frac{1}{8}$ inches wide. This allows us a $\frac{1}{8}$ -inch trim all around, and leaves a $\frac{3}{4}$ -inch binding space at the top. This gives you a sheet $22\frac{3}{4}$ inches long by $14\frac{1}{8}$ inches wide to work with.
- 2) The back sheet of the calendar will be our Milton Cover Green, which will show 1 inch at the top and $1\frac{1}{4}$ inch at bottom.
- 3) We wish to show on this calendar the following: (a) the name, Tileston & Hollingsworth Company; (b) the slogan, "Papermakers for more than one hundred and thirty years"; (c) the line, Sales Office, 213 Congress Street, Boston; (d) the line, Mill, Hyde Park District, Boston; (e) The current month; (f) the preceding month and the following month; (g) the name of the paper, with size and weight, used on the particular sheet in question.
- 4) Every sheet should be of value both as a calendar and as an advertisement of the paper on which it is printed.
- 5) The layouts must indicate typographic material such as may be found in any good print shop, but artwork or photography may be used if illustration or formal decoration is part of the plan.

size, etc. And, of course, for selling purposes, the relatively inexpensive photoprint is a most useful indication of how existing material will reproduce in the finished job.

Printers should know and locate a convenient source of supply for any or all of these:

Photostat—Photographed through a prism directly on to sensitive paper. Thus the first print from black type on white paper becomes white type on a black ground. The first print is called a negative or reverse print. When it, in turn, is photographed through the same instrument, the second print becomes black type on white ground. As many duplicates can be made as desired.

Photoprint—Produced from a camera-made negative on glass, film, or paper; printed on glossy or matt-surface paper. Can be toned brown, blue, or green, if needed. More expensive than photostats.

Blue-print—Most familiar as made from an architect's or mechanical-draftsman's tracings, but also made from any photo-negative. Regularly used as progress proofs of offset work. Cost depends on availability of negatives.

Vandyke print—Similar to blue-print, but dark brown or black in color. Cost depends on items to be reproduced.

In the larger centers these processes are usually available through specialists. In smaller towns the printer may need to use the local photographer, who will "shoot" negatives, usually at least up to 8 by 10 inches, and make prints at reasonable cost.

The sixty-nine entries represent a wide variety of technique in their making. Some are done by hands obviously skilled in drawing letter forms with brush, pen, or pencil. Others are rather painfully and laboriously indicated, showing clearly that the makers do not know the easy method of tracing layouts. Let's detail it here. Those who know may skip.

The tracer of layouts must, of course, have "type sense." But he need not be a skilled draftsman. With this calendar leaf, for instance, he will place on a drawing board a sheet of paper the full size of the specified leaf. On it he will pencil the exact dimensions of the leaf.

He will work with proof sheets (full alphabets) of the types he intends to use. As his general idea takes shape he will roughly block in with pencil the general masses of type.

With a piece of tracing paper for each block or mass he will roughly trace the individual lines—playing with sizes until they fit and give good contrast.

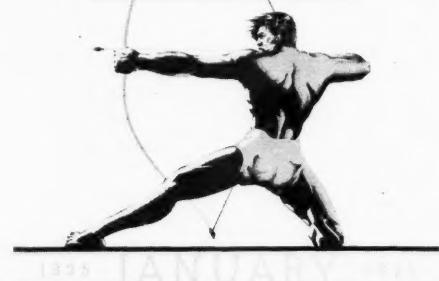
First having roughed out the general masses, he will then move the pieces of tracing paper which carry the type blocks, shifting them up and down on the foundation sheet to get general spacing and balance of the complete design.

As the separate masses are placed they are lightly pasted, rubber-cemented, or thumbtacked to the foundation sheet.

Over this rough start a full sheet of tracing paper is thumbtacked, and with a harder pencil the exact locations of lines and blocks of type are penciled. Letter forms are partly indicated.

TILESTON & HOLLINGSWORTH COMPANY

SALES OFFICE: 213 CONGRESS STREET, BOSTON • MILL: HYDE PARK DISTRICT, BOSTON

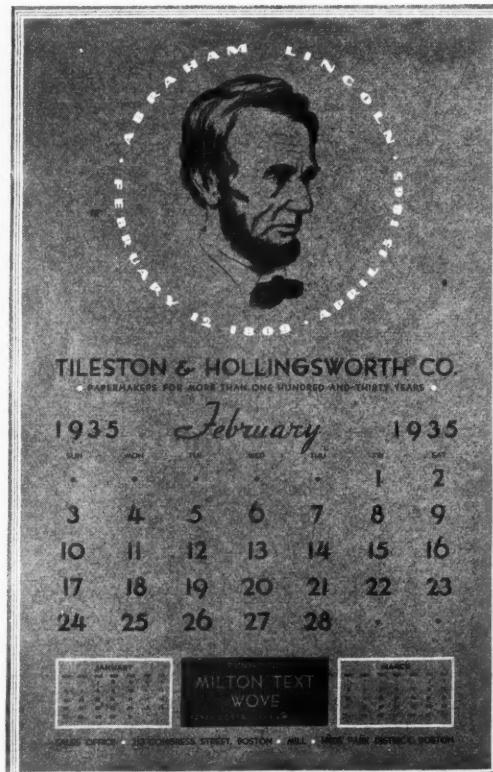


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27	28	29	30	31

1934 DECEMBER 1934	1	2	3
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26 27 28 29 30 31			

CRINOLINE TEXT IVORY LAID

With intent to symbolize the intensity of purpose characteristic of the advent of a new year, the January leaf depicts vigor



The February leaf, its creators aver, is intended to reflect the simplicity, strength, and firmness of Lincoln's character

Then the rough start is removed from beneath this final tracing and the alpha-
bet type proofs are used. They are shifted
back and forth while a softer pencil
traces the individual letters, accurately
and clearly.

Such a traced layout may be made
quickly and with positive assurance that
the traced lines will fit when set in type.

Being on thin paper, the tracing should
be mounted on a supporting surface.
White paste is better than rubber cement,
as the latter will discolor the thin paper.

The moot point of right or wrong
side when dealing with antique or
laid papers occurs in five of the
twelve leaves, and its emphasis has
been an interesting phase.

In studying the five leaves on
watermarked book papers it seemed
obvious that a little consideration
should have been given to "which
side to print." In the Analyst's ex-
perience he recalls more than one job
(usually a cover) to be printed on
paper having a rough or textured
side, and a smooth or "wire" side.
(The wire side is so-called because
it lies next to the wire screen on the
papermaking machine, while the
rough side gets its texture from the
dandy roll and various steps in man-
ufacture). Too often the pressman
chooses to print on the wire side
because it is smoother and yields a
better result, or gets a working okay
with less makeready effort.

Inquiry revealed that Mr. How-
land had warned the printers of these
five leaves: "Be sure to print on the
right side of the paper." But he
didn't tell them *which* was the right
side. None of the five asked him and
apparently only one of them knew
(or was lucky), because four of the
five are printed on the wrong side.

This was determined by Mr. How-
land's own definition: "The right
side of the paper is toward you when
you hold the sheet to the light and
can read the watermark correctly
from left to right."

It should be added that not one of the
"wrong side" leaves is the less
effective thereby. The question, how-
ever, has served to emphasize this
old controversy between designers
and pressmen. Texture in paper is a
quality of design not to be ignored.

As in former years, each recipient
found enclosed with his calendar a
reply card, with space to indicate the
condition in which the calendar was
received, and his choice for first place
among the twelve leaves. Again in-
dicative of the wide interest in this
contest, was the high percentage of
cards returned—well over 50 per
cent. The compilation of these cards

becomes the popular rating, which is
recorded with the Analyst's ratings
(and rarely agrees).

Since judges of the original lay-
outs had made the working selec-
tions among the sixty-nine entries,
the Analyst thought it preferable to
judge each leaf against a table of
values rather than inject his addi-
tional opinion as to relative merits.

These values, with a possible total
of 100 points for a perfect score,
were listed:

Effectiveness as a calendar—the design
"function" of the entire project. This
effectiveness means general quality, as
well as legibility and usefulness for cal-
endar purposes: 30 points.

Advertising value for paper—has an
equally important function, being the
prime purpose of issuing the calendar:
30 points.

Pictorial or Decorative Quality—over-
laps the previous qualifications but can
be definitely listed as a factor: 15 points.

Typographic Treatment—also over-
laps, but can be considered separately as
to niceties of type selection, spacing, etc.:
10 points.

Presswork—difficult to judge at a dis-
tance unless obviously faulty, which none
of these leaves was: 10 points.

Basic Idea—deserves separate consider-
ation because an ordinary idea might
still be effectively developed otherwise,
and vice versa: 5 points.

(When considering the accompanying
illustrations in relation to the foregoing
itemized analysis, readers should make
due allowance for reduction and black-
and-white reproduction, each of which
may cause a considerable change in the
effect produced by the originals.)

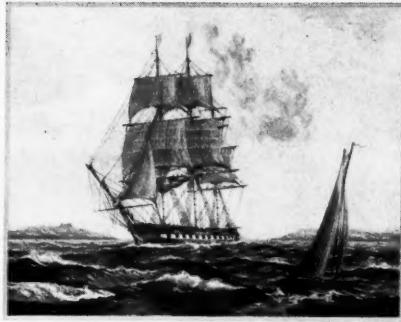
Again this year each producer of
a printed leaf was invited to con-
tribute a short memo on his general
scheme and technique. These memo-
randa (minus signatures) were sent
to the Analyst after his appraisal had
been made.

JANUARY

The January leaf is printed by let-
terpress in warm black and bright
blue tint on ivory stock, using dull
inks. Girder Bold and Trafton Script
are featured in the display. The two
small calendars, which appear on
each leaf, are in Linotype Girder,
the large one in Ludlow Karnack.

"We have no inordinate fear of
competition," the producer wrote,
"but, being printers, we do not invite
it. Hence our desire to select a month
that others would probably side-step."

"Up popped January—not a bad
month—right under our noses. Peo-
ple seem to overlook what is nearby
and seek 'greener pastures.' Maybe
others would browse through the
calendar and be very choosy, so we



TILESTON & HOLLINGSWORTH CO.

SALES OFFICE 25 CONGRESS STREET BOSTON
ADVERTISING FOR HANDBOOK
AND BUSINESS AND TRADE

NO. 1 HYDE PARK DISTRICT BOSTON

1935 March 1935

SUN. MON. TUE. WED. THU. FRI. SAT.

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24	25	26	27	28	29	30

31

April

1935

SUN. MON. TUE. WED. THU. FRI. SAT.

THIS SHEET IS PRINTED ON CHARLES DIAKET, 72-170, WHITE, 30-100

Seasonal strong winds and a desire to give Boston's shipping
representation decided use of "Old Ironsides" on March leaf



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1935

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May

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May

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May

1935

SUN. MON. T

decided to take what was at hand, and January was our selection.

"Next—how to illustrate it? A new year gives us a fresh start. It's time to wipe the slate clean and begin all over, so we make resolutions and establish our aims for the new year. We enter into the spirit of the thing with vigor, but this intensity of purpose usually leads to a reaction and we overshoot the mark, then lapse back into our old ways.

"So, in our illustration we have the virile figure taking his aim. His bow is too large. While the arrow will speed on its way with a lusty 'zing,' the heel of the bow will strike the ground. He overshoots the mark and misses the bull's-eye.

"We selected the ivory laid text paper, because we like its printing qualities, feel, and warm contrast with our colors and with our subject."

This comment seems almost an ingenuous defense of a striking illustration which, however vigorous, seems to have slight meaning for the month of January. The zodiac sign for this period *does* show an archer, but the printer doesn't mention it as his source for the idea.

As a design the horizontal bands of color are decidedly insistent. The bottom band, especially, is much overemphasized. When it is covered the remainder of the design is more harmonious.

The notion of tying the capital letters of January into the color bands is fussy.

As to the combination of Girder and Trafton, we can find no logic in the traditions of type usage. But there is no similar script type in weight suitable for heavier display.

January was printed on the *right* side of the paper. It ranked fifth on the post-card vote and tenth with the critic.

FEBRUARY

Printed on terra-cotta-color stock, (on the wrong side) in deep brown and yellowish-white, the February leaf features Bernhard Gothic medium type with name of month in Raleigh Cursive, enlarged. Lettering in the circle is hand drawn.

The simple dignity of this design is in keeping with the idea. But the illustration, an excellent drawing, is hurt by the unfortunate weight of the reversed panel at the bottom. Had this been "screened," or otherwise composed for lighter value, the general result would have profited.

Comparison with the layout shows the loss in brilliancy which usually occurs when a sketch, made with opaque water-color or toned paper, is printed with opaque inks on the same stock. While the water-color remains crisp and bright, it often requires two or more ink impressions to approximate the effect. This is a frequent pitfall for designers.

"We chose February," said the printers, "as it would enable us to use a portrait of Abraham Lincoln whom we consider the greatest character in American history.

"In our treatment of the subject, it was our endeavor to have the completed sheet conform with the simplicity of Lincoln's character, and yet show strength, firmness, and honesty, which were his outstanding and best-known characteristics.

"Our mark was high, but we trust that our purpose has been accomplished in some degree."

February scored eighth on the post cards and fourth with the Analyst.

MARCH

The leaf for March was printed in four-color process on super-plate stock. Caslon Old Style, with Trafton Script, slightly modified by the artist, are the types used. The slogan (for some unknown reason) is hand lettered. Query—why use lettering unless type cannot meet the need?

The original layout carried the careful water-color drawing from which the plates were made: a faithful job of platemaking, too, and well printed.

The reason for enclosing the slogan with a double-rule panel and for printing the lower line on a tint "ribbon" without a defining line is not apparent. Otherwise the type treatment is simple, though rather pale and characterless.

A COPY SUGGESTION

Sow Better Selling Seed

To reap wheat the farmer must plant wheat. To create quality thoughts about your product and organization in the minds of your prospects, you must plant quality impressions. In direct-mail advertising, as in farming, we reap what we sow!

In the minds of your prospects you want your product to be synonymous with quality, durability, reliability, modernity, and beauty. You want the name of your organization to be synonymous with leadership, sincerity, progressiveness, square-dealing. To plant these ideas and ideals regarding your product and your organization in the minds of your prospects you must use direct-mail advertising that radiates these qualities!



The Jaqua Company, Grand Rapids, Michigan, copyrights this in monthly house-organ featuring its services

"An idea of showing Boston Harbor," the artist wrote, "and paper being loaded on shipboard about 1800-1815 was my first thought, but research showed that this could not be done with historical accuracy. So, I selected the present subject. Considering the wonderful record of 'Old Ironsides' and her gallant men—her victories which helped so materially to give us freedom of the seas, and the colorful merchant marine in sail which followed after that war, and especially the associations she had with the Port of Boston, influenced my choice.

"The painting shows her slipping out of the harbor past Castle and Gouvernor Islands on a blustery day, with mists rising from the hills and being blown away by a good starboard-quarter breeze. The scene, land and ship channel, I reconstructed from a topographical map.

"I have always been fond of drawing, modeling, and painting sailing ships ever since boyhood. I served in the navy in France during the war. I studied and have done considerable research for this calendar, and produced a subject I enjoyed planning and painting.

"The Caslon typography was chosen as a fitting type to go with the subject. Not only was it typical of the period of 1812, but it is usually in good taste.

"March was chosen as the month for several reasons.

"It goes well with the subject—strong winds, rough water, atmosphere aplenty.

"The numerals fall in such position as to allow insertion of the small calendars without interference, with the exception of the 3's, which I felt would not destroy the readability.

"The Trafton Script 'March' was chosen as pleasing and harmonious with the Caslon. Slant of the word, especially the h, makes a nice continuity of design with that of the small boat in the picture."

The popularity of a ship picture is clearly shown in the big majority of the post cards which name March as first choice, whereas Analyst scored it seventh.

APRIL

The April leaf is much more effective in the black-and-white reproduction than in the original. It is printed on white paper in green-lake, lemon-yellow deepened with chrome-yellow, and silver. The cloud shape, slanting lines, and lower background band are silver. The words "April, 1935," the flowers, and borders of bottom panels are yellow—balance of design green.

The type is Nicolas Cochin and its italic, Mercure, with Trafton Script and Kennerley numerals in the small calendars. The large calendar figures are hand drawn in suitable style.

Unusual though this conception may be, the yellow on white is illegible. The yellow detail of the blossoms also loses. As a calendar on the writer's office wall during the month it has proved to be difficult to use at a glance. Yet the designer's comment is of decided interest, because it is also unusual:

"In response to your question, 'Why did you do it?': This is rank heresy, but I suspect that many an artist and composer has played his tune first, more or less subconsciously, and later has been embarrassed when called upon for a 'reason why.' For the designer, design at its best is selfish; an opportunity to please himself. This was a swell problem.

"With the noble thought in mind of creating 'something new' I reasoned, first of all, that I'd never seen an oblique arrangement in a calendar that completely pleased me. Rules to separate the figures seemed a logical thing to do from the standpoint of legibility—so I used them. Oblique lines suggested slanting rain. Rain suggested April. No one told me what month to use, so—well, I like April.

"Well, rain comes from the clouds. I drew a cloud—a nice big, rolling, black one. It looked too ominous, so I rolled the cloud away to leave the silver lining, which made it look better.

"April showers make May flowers." I don't care especially for May flowers, but I do like daffodils—and daffodils grow in April. Also, I like yellow. Now yellow is a dangerous color to use against white when you want display, but it enhances the white of the sheet—and I was advertising white paper.

"I didn't feel that April needed the advertising particularly. Since most people know the month—they ask chiefly that the calendar tell them the day. To offset the apparent slight, I made 'April' good and big. That seemed logical.

"As for the type selection: Mercure and Nicolas Cochin have the roughness combined with a certain inborn elegance, that I associate with spring. They seemed a good choice. I wanted script; Trafton is more dynamic—freer than the only alternative, Bernhard Cursive. I didn't like the figure forms in either face—particularly when used in masses like a calendar page. Neither could I find any other italic face whose figures were consistently pleasing. Always there is one figure 'out of drawing.' So I fatuously undertook to draw my own numerals.

"For the rest, I tried to maintain a reasonable layout, emphasizing the essential points by favorable position—featuring white of the paper as much as possible."

April scored well with the post card vote, being placed third, but the Analyst gave it eleventh.

"PRINTING"

DAVE HOLLANDER

"How much knowledge would survive the discovery, were it not for our Art of Printing? Knowledge is the chief asset of civilization. It is in our keeping. You are the torchbearers.

"Lift up your heads, O Printers!"

Thus spoke Henry Lewis Bullen, eminent modern printing authority. Printing is the life-blood of this age; without it, how would we diffuse our knowledge—communicate it to posterity? Where would our modern conveniences be? One need only turn the pages of history to find the bald truth of his statement.

Compare the age before Gutenberg, who devised a method of printing from movable types, with the years that come after. Each of those years brought new comforts to the world, closer communication, a greater distribution of learning; and it was printing which, like the life-blood, carried each new discovery to whosoever could read. Literate people became more numerous with the years and today a person who can't read is pitied.

Modern science, art, literature, education, law, and liberty are rooted in the immortal books, first given to the world by those pioneers of printing—Gutenberg, Caxton, Plantin, and the rest.

Their productions guided our forefathers into the path of that progress of which we are the heirs.

Printing, unlike most products of man's skill, continues to exert its beneficent influence long after other works have perished. The remnant of Grecian Arts, as one example, survives in fragments, but the glory of Greece, the inspiration of Herodotus, survived by means of printing, and printing alone.

The more one delves into the origin, rise, and progress of the typographic art, and comprehends its wide and beneficent influence on the affairs of men, the more certain does one become that printers' ink is the sea upon which our civilization is sailing along. What the scholars of the years to come will call this age, we do not know, but whatever it is called, there must be given full cognizance to the power of printers' ink in shaping its destiny, of in fact creating it.

With the creaking of the first printing press, thought, for the first time in the history of man, took wing, and the little rivulet of ink that had its source in the Gutenberg Press, has in recent years become a vast ocean of storm-tossed thought.

"Lift up your heads, O Printers." Proclaim the nobleness of your craft. That all who learn may know who it is that replenishes the life stream of civilization.

BROADCAST BY RADIO

Will Handle Variety and Volume

In Newest Coast Plant

By B. A. HANSON

»»» OUR STORY BEGINS in 1900 when The Recorder Printing and Publishing Company, of San Francisco, was incorporated to take over *The San Francisco Law Journal*, founded in 1877, and continued publication of that daily legal newspaper as *The Recorder*. The company erected a new home after the fire in 1906, and ultimately five buildings were added. About 1919 *The Recorder* entered the commercial printing field. Growing success necessitated a move to larger quarters in 1928. This new plant happened to lie in the path of an approach to the San Francisco-Oakland Bay Bridge, now under construction, so the property was sold to the state and the company searched for a suitable site for its new home.

A new location containing about 50,000 square feet of land, with 435 feet of frontage on Mission Street, Van Ness Avenue South, and Twelfth Street, was acquired and plans were considered.

Before architects and engineers started plans for the concrete structure, each piece of machinery was assigned to its place on a print of the lot. Shape of the lot was drawn to one-eighth scale. Each piece of machinery was measured, and a piece of paper of the same shape and scale was cut out. A paper of different color was used for each department. It then became a matter of playing checkers, moving pieces to every conceivable position, and working out the most advantageous and efficient arrangement for machinery, always keeping in mind that the plant was to operate on a straight-line production plan. Architects were then consulted, and from this

layout, uniform spacing of columns was worked out to conform as nearly as possible to the machinery set-up.

It was necessary to have this layout very accurately drawn, as practically all conduits to motors and lights were to be placed in the floors and roof slabs before the concrete was poured. Obviously it was essential there should be no chance of error in so important a layout.

The printing plant is entirely on one floor, together with the supervisory offices directly connected with this part of the organization. The roof is of saw-tooth design, with windows facing north and glazed with clear glass.

In order to most economically distribute power to various pieces of equipment throughout the plant, the main switchboard, with its electric meters, is centrally located. Large underground conduits bring power directly to this board from the street. Here all degrees of power are available—115 and 230 D.C., as well as 110 and 220 single or three-phase A.C. The motor and electric-heater units number almost one hundred and vary in size from 1/6 horsepower to 20 horsepower.

Lighting required considerable thought. Operating two or three shifts a day, except Sundays and holidays, the very best facilities were required. General lighting was decided upon. Units of proper size were suspended uniformly eleven feet above the floor. All outlets were wired to permit use of lamps of a maximum of 300 watts, except in the cylinder pressroom, where some 500-watt lamps are installed over the sheet-delivery ends of the presses.

Management "played checkers" with scaled replicas of machines on a scaled building site to get straight-line production, and then built a plant around the machinery



Convenience outlets are placed throughout the plant for portable equipment. Bindery benches, for example, have outlets in the floor for connecting glue pots, electric heaters, and other equipment. Interior walls and ceilings are white enameled.

An air-conditioning plant controls room humidity in shop portions of the building, and delivers washed, heated, or cooled air through large ducts to all parts. Air-conditioning equipment used is fully automatic. Humidity is controlled by a hygostat at one of the air returns. Windows are not opened at any time.

All work moves in one direction, without back-tracking. The composing room is divided into sections: linotypes, job work, magazine and book, house publications, chain-store circulars, daily newspaper, and proofroom. Several pieces of equipment such as the ludlow, mitering machine, saw, and proof presses, are used by both job and book departments, so are centrally located and are accessible to each. Galley-proof presses, low slugging machine and band saw are near the linotype dump.

All linotype machines are in one line, facing a wall. Hip skylights over the section give operators direct sunlight. Magazine racks, liner racks, and sort trays are placed in one line at the operators' backs. A common dump is centrally located. A



The modernistic facade of this recently completed new home of The Recorder Printing & Publishing Company, San Francisco, is buff and green stucco

screened-in room houses saw, router, and jigsaw equipment, preventing flying chips, metal, and accidents.

A large line-up and register table is provided for the stone-men. Cylinder-press imposing tables are directly behind the press beds. Ample facilities for live and dead forms are nearby. Only the latest all-steel furniture is used.

Hand composition has been reduced to a minimum. Strip materials are cast in all sizes up to thirty-six point, and help make a non-distribution composing room.

The proofroom is walled off from the rest of the plant with hollow tile to exclude practically all noise. Each pair of proof-readers (reader and copyholder) has a separate compartment. Sliding doors in the walls permit easy passing of proofs and copy to and from the shop.

The job pressroom is next to the job composing room, all presses being easily accessible to job stones. Equipment in this department includes the latest type of fast, automatic platen and small, high-speed job cylinder presses. The latter stand in two rows, with deliveries facing each other, thus giving greater flexibility to pressmen watching the work on these units, and reducing the distance between presses.

With the exception of one job press, all are equipped with automatic feeders, either suction-pile types, or cross feeders. Each cylinder press has its own roller and parts cabinet nearby. One large roller cabinet is provided for all platen presses. Ink cabinets are centrally located beside a large slab for mixing colors, adding driers, etc. When each run is finished the amount of ink used is checked and charged to the job.

Trucks of finished sheets are rolled direct from pressroom to folding machines in the bindery. A section of the bindery is equipped with punch, perforator, die-cutter, drill, addressing equipment, stamping presses, roller backer, standing presses, and gluing machines. A portable tying machine is used in the bindery and wrapping departments, and at the small folding machines when work is running. In

The plant safety committee includes department foremen, headed by the plant superintendent. It sets up safeguards and thoroughly investigates any accidents that may occur. Weekly plant inspections are made, and monthly records are compiled from accurately kept records for the insurance company carrying the plant's compensation insurance. As a result of this work, numerous safeguards have been installed.



Showing part of the job composing room. Note the convenient arrangement of presses. At the rear may be seen the plant superintendent's office, raised so as to overlook working areas of the plant

this case lifts are counted before they are loaded into the machine, and the operator ties each lot as it is delivered.

A large area has been assigned to the handling and storage of paper stock. A complete, perpetual paper inventory is kept. Large lockers, with bins of various sizes are used for small quantities of flat stock. Envelopes, shipping tags, announcements, and other easily removable stock are kept in bins under lock and key.

Press equipment for printing the daily *Recorder* and other newspapers turned out by this shop, consists of two eight-page units that may be twinned to produce a maximum sixteen-page newspaper, or a smaller number of pages in units of two. Tabloid-size papers may also be run, up to thirty-two pages in multiples of four. The machines print either directly from type, or plates locked on flat beds. Paper is fed to the press from rolls. Newspaper presses are near the shipping and receiving doors, eliminating much heavy trucking inside.

The pressroom floor is concrete, eighteen inches thick, with two planes of reinforcing steel. The balance of the plant floor is six inches thick, with reinforcing of very heavy wire mesh. The slabs are monolithic (the final cement topping was applied while the concrete was still wet, to bind the entire mass into a solid unit).

A special room is provided for remelting of metal, with a separate exhaust fan and windows opening directly outside.

Notable among them has been the painting of aisles in the shop, which are kept clear at all times. These aisles not only prevent accidents, but facilitate movements of work.

Offices of the plant superintendent and art department face the street next to the main entrance, and are raised two feet higher than the plant floor. A glass-paneled partition on the plant side gives a full view of the working area. A dumbwaiter connects the superintendent's office and sales department above, and an independent, intercommunicating telephone system connects offices of the plant foreman, superintendent, and sales department. Outside telephones are located in all offices. Glassed-in offices are conveniently located for the foremen.

The second floor houses the sales and accounting departments, the editorial and executive offices. A reception room for customers is attractively furnished in early California-Monterey style. A separate sample room contains thousands of samples of direct-mail pieces, catalogs, booklets, and other printed matter for the use of salesmen and customers.

The *Recorder* Printing and Publishing Company, in addition to its own legal publications, handles commercial printing of all kinds, bookbinding, process color work, newspapers, direct-mail campaigns, telephone and city directories, in fact, anything in the letterpress field.



Cork-carpeted walls provide the background for displaying pieces produced by the company

New Book by McCaffrey is a Typographic Symphony

By KATHERINE MOUNTER

» » THE NEWER TYPOGRAPHY depicts a mood, an idea, and is impressionistic. Perhaps the word impressionistic is unfortunate in this connection but its connotation is accurate. Instead of a drab and usual presentation in traditional and conservative types and illustrations, the newer typography follows and visualizes a theme, and repeats the suggestion of the theme, as is done in some music where a melodic theme occurs and recurs.

The impression is given and then, through repetition and suggestion, is built up and emphasized.

Some of the finest printing capitalizes the principle I am describing. It involves perception and appreciation of a theme. The method can best be appreciated by inspection, somewhat in detail, of a specific example of this aspect of the "art preservative of all the arts."

It was a book printed by Frank McCaffrey, "The Commandment Breakers of Walla Walla" by Henry Broderick, that really stimulated me to think about a book, that is, from the typographical viewpoint.

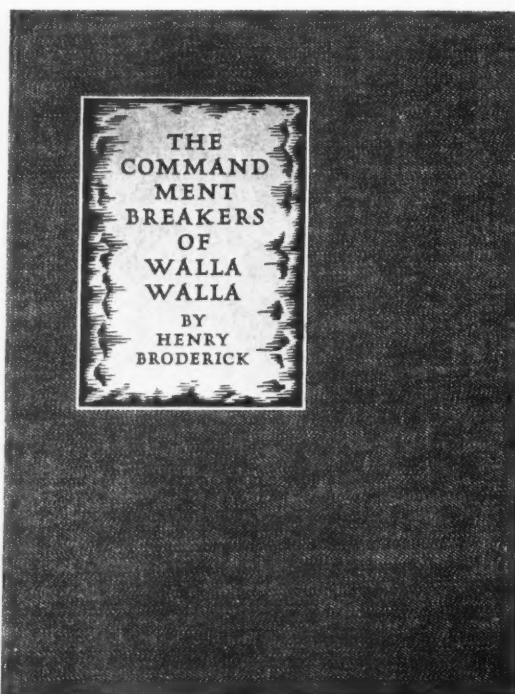
Both the painter and the printer are artists. Just as the painter projects his personality into his paintings, so the printer projects his personality into his books. Frank McCaffrey, president of the Pacific Society of Printing House Craftsmen Clubs, and president of the Seattle Club of Printing House Craftsmen, co-editor of *Share Your Knowledge Review*, owner of the Acme Press, and also the Dogwood Press in Seattle, is both a printer of fine books and an artist.

It was through this book and then an interview with McCaffrey that I realized the role a printer plays in the materialization of every book. The printer has three essential considerations to observe in printing a book, according to McCaffrey.

"You have the responsibility to yourself as printer

to carry forth your reputation," he told me. "Too," he said, "you owe it to the writer not to interfere with the transference of his thought to the reader, and the printer must make reading as comfortable as possible for the reader."

To illustrate the care necessarily taken in printing one of his "better" typographical jobs, suppose we analyze McCaffrey's author's edition of "The Commandment Breakers of Walla Walla." I use the word "better" advisedly, for McCaffrey says he has never produced his "best;" and that when he has accomplished his best he will quit, because he then will have realized those things which he now sees only in hopes and dreams. He holds to the theory that when an artist paints his best picture he has fulfilled his greatest dream and has nothing greater to realize. It is the idea that one cannot surpass perfection. "The Commandment Breakers of Walla Walla," and his publication of Oscar Wilde's book, "The Happy Prince," he regards among his better accomplishments in type.



McCaffrey's notable book, approximately 8½ by 10½ inches in size is covered with blue denim used for overalls. The label, India tint stock, is printed black with cloud effect in blue at the top



A credit to the printing industry, a gentleman and a scholar besides—Frank McCaffrey, of Seattle. If you're not inspired, and helped, by reading about him and his work here, we fear you'll continue just a mechanic or just a trader

The two convict figures found on the first text page of "The Commandment Breakers of Walla Walla" form the central theme for the typography of the book. These two figures, with their large hands, slumped shoulders, and drooping heads, are characteristic and expressive of the text of the book—they are representative of the convicts who were the commandment breakers of Walla Walla penitentiary, as described by the author.

In using these two convict figures, McCaffrey exemplified his opinion that every book should have a central typographical theme or idea around which the rest of the typographical pattern should be molded and developed.

Just as an orchestra leader, using his baton, prepares the audience for the music which follows, so has McCaffrey, through the cover, the half-title page, the frontispiece, the title page, the dedication, and the table of contents, placed the reader in a receptive mood for the text of this book. Through the cover and pages prior to the substance of the book the reader gains a broader understanding of what he is about to read. These pages sound the keynote of what is to follow.

In speaking of book covers, McCaffrey said, "The cover of a book should make reading easier and unobtrusively carry the

The Inland Printer for July, 1935

author's spirit throughout." This has been done in his edition of "The Commandment Breakers of Walla Walla." The cover of the book is made of dark blue denim, overall material. It is suggestive, in color, of depression and in association of the material, with the hard labor of convicts. On the upper right-hand portion of the front cover is a patch bearing the title and the author's name. This is done in sturdy black with a variated tone of night-sky blue for background.

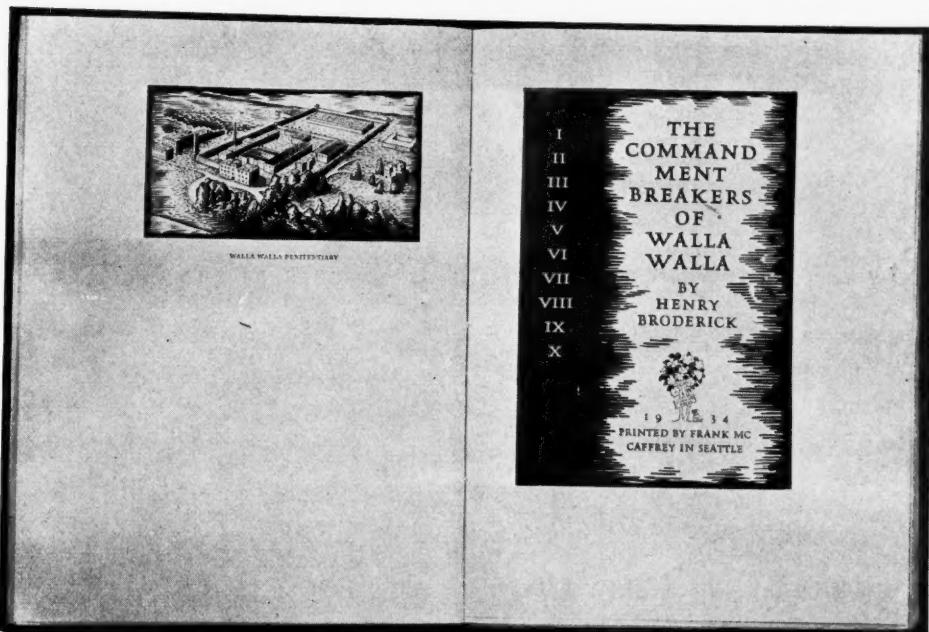
The pages of the book are made of a crisp, somber paper, also suggestive of the severity of drab prison life, and help to visualize the theme.

The title page re-asserts the whole book. This has been done through suggestion in this book, through the use of a pictorial stone tablet with barely discernible Roman numerals up to eleven, appearing on the title page.

The frontispiece carries a woodcut-style drawing of the Walla Walla penitentiary, which gives the frontispiece an unwritten but nevertheless fully expressive meaning.

At the top of the dedication page is the word, "dedication," printed on a reverse band done in ribbon style in a woodcut technique known as Hadriano. The ribbon-effect band lends the book softness and interest. At the same time it gives continuity of feeling. This ribbon style is not only very effective, but also, according to McCaffrey, very much in vogue.

On the opening page of the text, body matter begins on the lower half of the page. On the left of the upper portion of the page are two convict figures, which strike a keynote for the typography of the book. Emphasis to the convict figures is given, through contrast, by the space on the right-hand side of the page. McCaffrey is of the opinion that contrast may be just as effective through the contrasting of masses with white space, as through the contrasting of line.



Across a spread showing, on the right, the characterful title page combining a simple drawing with Goudy's fine Hadriano type face. The line illustration of Walla Walla penitentiary, facing, is of decidedly sympathetic technique

Quoted matter in the book is uniquely handled by emphasized quotation marks. These quotation marks and big, solid-black stars throughout the text have not been thrown in haphazardly, but for a definite purpose. They add interest and keep the printed page from becoming monotonous, without destroying or interrupting continuity of the book. Then, too, they add to

its readability, which is of paramount importance in good printing.

Readability is of the greatest importance in printing a book. Certainly McCaffrey has made this book easy to read. The decorations which flavor it are judiciously but not too obviously used. McCaffrey is firmly opposed to the introduction of type faces from different families in a book, so one type family has been used throughout. Through the use of only one type family, continuity and readability are achieved.

In this book McCaffrey has, I believe, complied with the three essential considerations which he believes printers should heed. He has upheld his reputation as a printer, he has not interfered with the author's transference of thought to the reader, and he has made reading comfortable for the reader.

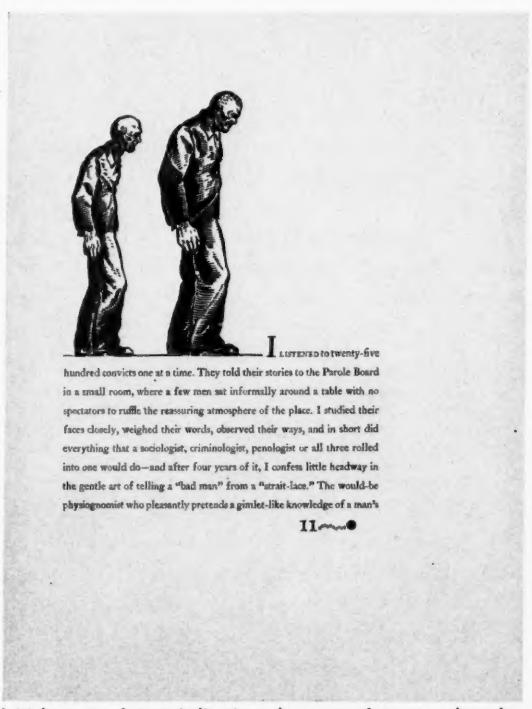


It's a Rarely Used Idea

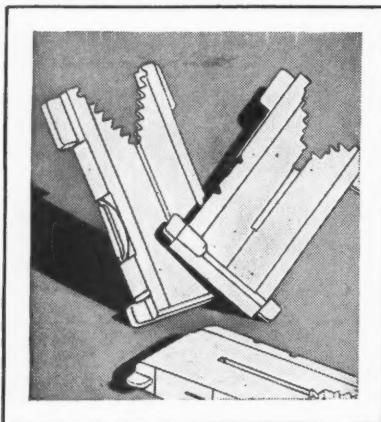
A stunt that is not new, yet has the appearance of being new by the rarity of its use, is the printing of handwriting backwards on a blotter, to simulate the effect which results when a notation is blotted. Uncoated stock should be used.

Kennedy-ten Bosch Company, San Francisco, uses it with an underline, "Can you decipher the message? If not, turn over."

On turning the blotter over, the reader finds another note stating that the message can be read with the aid of a mirror. Children have used this means of writing "secret" notes for many years, and business men are grown-up boys in many ways.



Initial page of text indicating character of typography, also apportionment of marginal space. The stock is a heavy parchment-like paper, rough, soft in tone, and simulating the effect of age



MY LINOTYPE

THIS IS THE autobiography of a linotype machine. It was told to me by the machine itself one night as I sat idly at the keyboard musing about a few words of copy.

What a paradox I am! Words, words, words! Day in and day out! Figures that stir the budgets of Wall street and poems that awaken the hearts of men! Yet I cannot speak!

My great grandfather's name was Gutenberg. He had an idea that movable type would emancipate thought and make the brain, instead of the cloister, the storehouse of knowledge.

Time went on! The tempo of the world changed! Always more speed, it cried!

My father, a Mergenthaler, heard the call. Little did he know about Newton's laws of gravity but he had an idea and an idea is the greatest thing in the world because it comes from the human mind. Air was poured into my veins and soon letters began to drop. Precious letters made precious words and made them quickly. At times I was much confused, until one day gravity, just plain gravity, came to my aid and I budded as a child of today.

Four decades or more have now come and gone! I am far different than I used to be. Craftsmen, who once scorned me and said I was a work of the devil, now welcome me! Now I am a friend to man!

Tired of the city, of its noise, of its haste and carefree days I yearned for the country. My friends out in the open places had told me they could not afford me; that too high a price

had been set upon my head. Then one day I found a friend in the factory, who shared their views. He was John R. Rogers.

He made my work easier with a simple, wedge-shape band, as simple as the laws of gravity which my own father overlooked.

Months later he sent me forth! He called me Junior. Out to the farms and hearthsides of America I went!

What a contraption I was, as I now look myself over. A baby grand, with countless wires and on each, a letter. But country publishers, like their city cousins, soon stepped up their tempo, too. They wanted more than one face of type. They wanted a bold face. They wanted extra sorts and upstate came John R. Rogers to make over a baby lino and give it both a Roman and a Gothic face. That was a great week as I saw the old maestro make the change.

Three decades have now passed! I am no longer a junior but I am a universal machine, speaking not, but heard all over the world.

Cub reporters come and go! Their stories I give to a waiting public.

Editors write solemn words; society dames bring new spice to a sophisticated world; speed records are broken and golfers make par with daily monotony. All this comes to me and then to the huge presses which join with me in the epic which we call the newspaper.

Rarely do I complain! Now and then an operator abuses me but not often. When I hear the click of the clock in the morning; when I feel the

spacebands lifted for the daily polishing and when a friendly drop of oil comes regularly, I am ready to go. I ask for little more!

How I catch the thrill of the operator as his fingers begin to run over the keyboard. Often I know a Mozart or a Beethoven is there. I like the quickness of his touch, the confidence of his nature and the thoughts that come to me through his finger tips.

Just metal, of course, but loving hands built me and all these finer impulses I feel.

I hope they will never write "30" for me! I hope time will not change its tempo so gravely that I will be sent to the museums and some other magic touch give to the world the words it needs.

If it does, however, I am ready! But I know that the silence of my keys on battleships; in the distant places of the desert; in the nations afar off, that no one can gainsay that I carry peace, good will and the news of all mankind to the four points of the globe. North, East, West, South! That spells N-E-W-S. That's me!

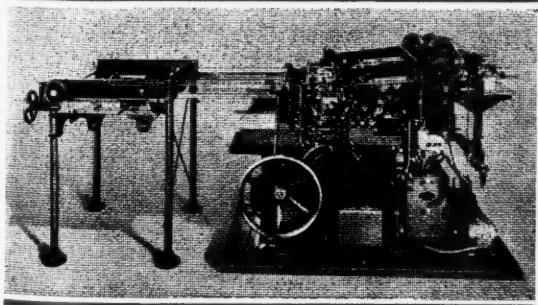
So once more I am clicking. The office door is opening! I hear the tread of old friends! There is again bustle and life! Copy boys are hurrying from editorial desks and advs. are coming from the marts of the world! Joy, sorrow, darkness, sunshine, war, peace, food, famine, dearth, plenty, faith, courage . . . all these are again coming to my keys and the day's work is on again. I murmur not! Only work brings real happiness!

Thus my linotype spoke to me!

The Inland Printer for July, 1935

FOUND

A KELLY PRESS THAT "WORE OUT"



STYLE B

KELLY

AUTOMATIC PRESSES

Insert printed on KELLY PRESSES · Halftones made for antique stock
Second color printed from rubber plates · Types used on this page:
Bernhard Gothic Medium, Franklin Gothic and Bank Gothic

Seventeen years ago the Banknote Printing Company, Tulsa, Oklahoma, started in business with a "B" Kelly (Serial No. 622).

"...Our first Kelly, under the stress of day and night work, lasted us about sixteen years, and we might add it was in fairly good condition when we traded it in for our second Kelly."

Sixteen years of continuous operation...not bad for any press, even a Kelly.

But, No. 622 wasn't really worn out—even after sixteen years. After an overhauling it was purchased by another printing company in Oklahoma and is still in service. How can you afford to buy any press but a Kelly?

AMERICAN TYPE FOUNDERS
SALES CORPORATION



PHOTO BY NELSON

Insert printed on KELLY PRESSES • Halftones made for antique stock • Second color printed from rubber plates • Types used on this page: Stymie Bold and Bank Gothic

AMERICAN TYPE FOUNDERS
SALES CORPORATION
ELIZABETH • NEW JERSEY

Foundry type sales are climbing!
During the month of April, the
American Type Founders
shipped more type than in any
other month during the
last five years.

Specimen Review

Printing submitted for review in this department must be mailed flat, not rolled or folded, and plainly marked "For Criticism." Replies cannot be made by mail

By G. L. Frazier

THE KINGSLEY PRESS, of New York City.—Your removal notice is smart and effective, and gives the impression of a printer capable of doing the best grade of work.

FORD PRINTING, INCORPORATED, Mankato, Minnesota.—Your announcement of the purchase of the business of the Neff Printing Company is sweet. Neat typography, printed on paper spattered with silver flakes, makes the folder, French style, very effective. Congratulations and best wishes for success.

BAKER-JONES-HANSAUER, INCORPORATED, of Buffalo, New York.—Your own large calendar leaves, issued monthly, are excellent. Featuring large halftones of interesting, seasonal pictures, and striking bleed effects, sanely modern, they make a strong bid for the better printing offers.

GEORGE HOFFMAN TYPOGRAPHIC STUDIO, San Diego, California.—Your letterhead and announcement, both featuring smart up-to-date types like "Park Avenue," are excellent. Paper stocks and colors of ink used contribute measurably to the fine effect. You're above the need of help from us; from anyone, it would appear.

WETZEL BROTHERS, of Milwaukee, Wisconsin.—The large folder, French style, commemorating your fiftieth anniversary, strikes a high note, even in comparison with your own best work and that of the best typographers and printers anywhere. And, my, what a fine combination the blue and gold makes for an effective, modern title page; and the second page on white paper, the rough embossed pattern of which contributes measurably to all-around distinction.

THE LLEWELLYN PRINTERS, of Freeport, Pennsylvania.—Your new letterhead, the general idea of which is carried out on other forms, invoices, etc., is one of the most characterful and impressive we have seen in a long time; so different, yet so simple. It will surely be shown in this or the next issue, so, readers, be on the lookout. No hope for you to benefit from anything we can say, except perhaps to be encouraged to keep up the good work. You're already too good to get any help here.

ILLINOIS PRINTING COMPANY, of Danville, Illinois.—While the several specimens of your work brought in by our mutual good friend (yours, certainly) "Doc" Runyan, the paper man de luxe, are excellent, the outstanding feature is the remarkable success you have with metallic inks. "Doc" was right there, for the metallic inks not only represent the advertiser, add interest and attention value which the more common, colored inks would not match, but demonstrate the skill of your pressman or pressmen as few things could.

PRESS OF H. N. CORNAY, of New Orleans, Louisiana.—The layout of your May blotter is striking, but you do not make the most of your possibilities. The color combination, blue and gray on yellow-tint paper, is too drab. The edges of the tint-band, bled in upper right-hand corner, are not cut straight, and the rule panel around the calendar block does not join nicely, which detracts somewhat. The relatively large type of the text is crowded; we suggest gaining space between lines by elimination of the ornaments below it, which would better harmonize with a contrasty face like Bodoni than with the block letters used.

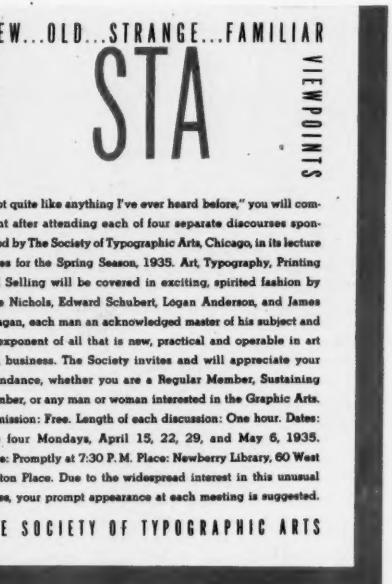
THE FLEURON PRESS, of Cincinnati.—The respect we always had for the fine work of L. A. Braverman is, if anything, increased as a result of the excellent printing being done in the plant of which he is owner. All we can do for one who turns out work of the grade represented by the specimens he sends in, which are an inspiration and help simply to examine, is to say, "Fine work, amen." Lou Braverman doesn't need to be told how to print; he has known how for many years. The buyer of printing who has the acumen to recognize his unusual ability is indeed fortunate, if it is printing and advertising accomplishment he craves.

BRANDTJEN & KLUGE, St. Paul, Minnesota.—"Meet Competition Profitably with the Kluge Automatic Platen Press" is excellent in format generally. Especially intriguing is a square section die cut in the lower right-hand corner of the front leaf, so that the logotype printed on the third page appears on the front as well when it is folded. Lettering of the title is a bit crude, amateurish, may we say, and scarcely in keeping with the smart Egyptian (square serifed) type otherwise used. The novelty of the cut corner, something others might adapt on occasion, tends to increase attention value. Attractiveness could be increased by avoiding reds inclining to purple, and using instead red inclining to orange, which is brighter, more pleasing, and tending to intensify and gloss the black.

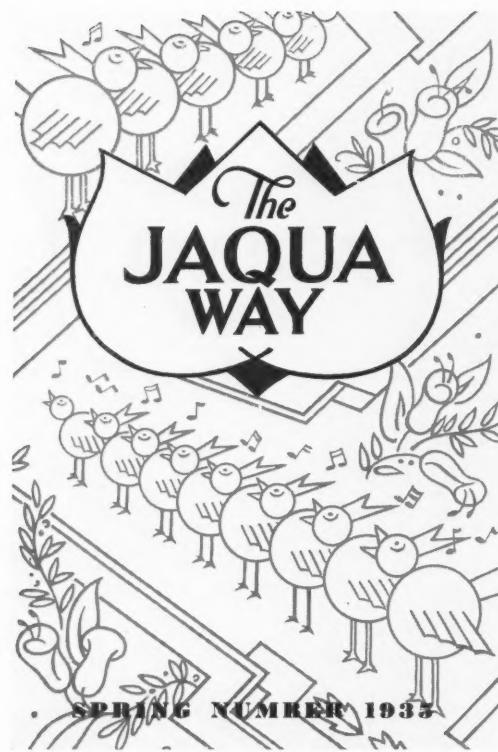
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REVEALING



Title and spread of folder announcing a series of meetings, originally printed in bright orange-red and black. Red bands indicated on right and at bottom of front page are not printed there, showing from the third page. The front page is die cut as much smaller each way as the width of the band.



The Jaqua Company, Grand Rapids, Michigan, is a persistent advertiser. This cover from the concern's house-organ is printed in vermillion and dark green on bright yellow antique stock.

ON TO MARS

19th Annual Dinner Dance

**THE PHILADELPHIA CLUB
of ADVERTISING WOMEN**

Friday evening, March 1, 1935

BENJAMIN FRANKLIN HOTEL
★ ★ ★ ★ PHILADELPHIA

Interesting stunt title page printed in dark blue on toned antique laid stock. The Advertising Composition Company, Philadelphia, deserves praise for the layout and typography.

40

TO HAVE A BABY IS AN EVENT, but to "tell the world" about it in an unconventional way is an achievement. Little Cynthia Avena Bonneau should surely be doubly proud, for all of her mother's and father's friends have been made aware of her coming by means of a quite-different announcement. No regular two cards tied by the usual pink ribbon here—no, Sir. It's front-page stuff, handled on a wedged-bristol card, size $5\frac{1}{8}$ by $4\frac{1}{2}$ inches, with a greatly reduced facsimile of the *Mt. Tom News* printed in gray, in which the two center columns are devoted to the announcement printed in black with a red border. "Extra" in red in the left-top corner and a red star in the upper-right complete the newspaper atmosphere. J. Leon Bonneau, typographer, of Bantam, Connecticut, is father both to the new young lady and to the highly original piece which announced her arrival.

NATIONAL PRINTING COMPANY, Spokane, Washington.—Crowding is about the only serious fault in your work, and it is apparent in a number of the many specimens you submit. Even straight-matter composition wants more space between lines than shoulders usually provide. For example, text of the leaflet, "The Personality of Leadership" is very crowded. In display, such as the Idaho Grocery and Market card, for example, still more space is wanted, the letterspacing used further emphasizing the need. There should be more space between lines than between words. With the amount of copy on this card, a larger one is the only hope, as type size cannot be reduced. Very interesting, sensibly modern layout characterizes the business cards of MacDonald and Halstead, although the latter shows the definite effect of crowding. Letterheads, particularly that for the Kiwanis Club, are excellent. Smart, up-to-date types add considerably to your work. It is too bad many printers apparently are not awake to this obvious fact.

Kind words

OF COMMENDATION

Title page of French style folder issued by the Munroe & Southworth Company, able printers and typographers, Chicago

IDEAL ROLLER & MANUFACTURING COMPANY, of Chicago.—You, as well as the designer, Arthur Theobald, and the printers, Munroe & Southworth, are all entitled to pride in the folder, "Economy Has True Expression in This Pressroom Roller Equipment." Convincing copy is expressed in layout and typography in a manner to command attention and interest, in competition with the very best the



BUSINESS BUILDERS are the productive copy in printing machine. Effecting operation depends **not** only on the precision of each element, but also upon coordination. We pride ourselves on the skillful precision of every element—printing, advertising, merchandising, engraving, creation or production in one place. But our specialty is our ability to plot the purpose of each element... to gear each unit to a specific task... to fit each "copy" into smooth-running sales programs that produce results.

If you want *now* anywhere between gray and black, or *later* in color, we'll get it **fast** for the implementation of your ideas. We offer a complete line of *Keeler-O'Connor* coordinated services which will be exhibited *page by page*... in the next few issues of **THE BLOTTER**.

Horsemen will tell you that the road hardest on a horse is the level one. Monotony produces fatigue, because the tired horse doesn't have a chance to rest one set of muscles while the other works. The same is true of people. Maybe your prospects are getting tired of the same old song. If you've got a good story—stick to it. But it may be in need of a few "new sales appeal" . . . an eye-catching presentation.

Children are natural mimics. They act like their parents, in spite of every effort to teach good manners.

During the month . . . aside from our "regular" jobs . . . we got together a mailing list of nine manufacturers to whom we sent a special mailing for one of our clients . . . a five-ton, five-gallon drum for shipping fine alcohol . . . turned author on a series of editorials on salesmanship for a customer's publication . . . wrote the history of an industry for a company adding a new product . . . wrote a series of printing possibilities of head papers for a paper company . . . assumed full charge of one manufacturer's problem by writing test, supporting models, and writing copy for a new product . . . wrote instructions to retail salesmen . . . unusual month No. 11, it's all in the day's work of shouldering side issues.



MARKET ANALYSIS consists of more than simply finding out where to sell. It means a thorough understanding of the trade . . . of outlets . . . of purchasing power . . . of buying habits within the market where your product can enjoy the best sales. It is the heart of selling strategy . . . and the brains of printed advertising. It means the analysis of the market, the types of markers, all kinds of trade and all sorts of consumers. It gives *Kelly's Liverpool Economy* the type of analysis

has given Bell Telephone Company the type of analytical mind that can produce results.

It's a great kindness to trust people with a secret. They get so important while telling it. —ROBERT QUILLEN

● The Derby is over and a favorite won again

It's hard to pack a winter before the race—but if you know its records, it's hard to know beforehand which products will pay off. You can't depend on your past, unless you look at the evolution of your business and present abilities to get results for other business. *Businesses are easy to keep up in boom times, but at gets harder to keep going in "yes" men when the pressure on the back of the neck gets heavy.*—RAY DURSTINE

can't afford to neglect these little things when they can help or hinder more important selling steps which follow.

Maxim for motorists: Death Begins at 40 —ANONYMOUS.

Do you ever look at the magazine, "Fortune"? Did you know that this book of non-fiction, at the steep price of \$1.00 per copy, has attracted 100,000 subscribers during these five "lean years"—while one of the best fiction magazines, costing half that price, has less than half the number of readers? It certainly proves that the reading public is vastly interested in the mechanics of business. And that's where I have got into "Fortune" to capitalize on public interests. You can do even better by publishing your own story in an attractive, inexpensive booklet, and putting it right into the hands of prospects. Let one of our representatives show you examples of how we have

Kellec-Crescent Co.
A COMPLETE PRINTING SERVICE
Blissfield, Ohio

Two of a new series of blotters by the Keller-Crescent Company, Evansville, Indiana. Each emphasizes a point about selling which should influence recipients favorably.

The Inland Printer for July, 1935

CRITERION CREATES
Ideas
THAT SELL

THE CRITERION PRESS • Printers & Typographers • 1230-34 W. Congress Street • Chicago • Phones MONroe 3555-4379

Effective copy, brief and to the point, presented in an impressive way through striking layout by LeRoy Barfuss makes these blotters really outstanding

advertising fraternity and graphic arts industry can provide. We are a bit prejudiced against light lemon or process yellow used other than in process work and background tints, preferably outlined—the more so when printed on white paper, which provides insufficient contrast of tone value. To emphasize the point, consider the trade-mark on the third page, scarcely visible; although it is just the trick to show the building

POSSIBLY NO GREATER THRILL can come to a Master of Craftsmanship than that which he gets as he views the work of devoted students, young men and women whose constant aim is to equal the successes of their guide and counselor. So, as Dr. John Henry Nash turns the pages of "Ecclesiastes or the Preacher," produced by the typography class of the University of Oregon, a feeling of keen satisfaction assuredly must be his. It's a worthy piece, this reprint of the Bible's most sadly somber book, reflecting a world of credit on all concerned in its production. Within the covers of a book size 10 by 12 $\frac{1}{8}$ inches are forty pages beautifully marginated, printed in Persian-orange and black from twelve-point Priory Text, cut in 1722 by the Caslon Type Foundry, and Old German initials loaned to the University by Dr. Nash. An India laid, antique book paper is inside, end sheets and hard-board cover of blue Dutch charcoal.

MALCOLM LUND, of Rock Island, Illinois.—Effective layout distinguishes your work, but sometimes unpleasing type combinations detract. A case in point is the folder called, "Pausing in Review," the title page of which, featuring an unusual rule arrangement, is decidedly effective, as is also Page 2. But the Broadway type, topping Page 3, is not only ugly and illegible, even in the very large size used, but a most disagreeable contrast with the light-face Kabel, sans-serif otherwise used for display. It's a blot on the scutcheon, sure enough. Another effective page is the cover of "Easter" catalog No. 216. The only fault here brings up an important point—crowding of lines, this time just above and below the reverse color band crossing the page near the bottom. Remember, spacing is

always relative. In other words, in close composition, where need for close spacing is evident, lines may be tighter than in open pages. It is a question of proportion. Inside typography on this book is not stylish, apparently just pushed through as economically as possible. Too bad you didn't use sans-serif type for display heads instead of Century Bold. Then the inside and front would be more consistent.

HOTEL GIBSON, Printing Department, Cincinnati, Ohio.—Without question the several menus are decidedly outstanding, superior, we would say, to those found in 90 per cent of the hotels. Proper recognition is given distinctive papers in color and finish, and to colors of ink, all being printed in two or more colors. We particularly like the Dinner Menu, across the top of which the word "Menu" in large sans capitals is in silver over a reverse color band in brown, in which "Dinner" appears. It is not alone the styling which makes these large cards appeal, but clarity of type. Many are the occasions when, in the subdued light characteristic of hotel dining-rooms, it has been next to impossible to find out what one could eat except from the waiters. That is not as it should be. Placards are equally striking—more so because, less copy being the rule, potentialities are not so limited, color selections being really outstanding. But the real novelty is the folder "wine list," die cut to the shape of a jug, or is it a bottle? Simulating red glass or contents of that hue, silver around the center suggests a label over which the type matter is printed in blue. Personally, we consider the title "Cocktail Corner" is in type too small for the space it occupies along with two other small lines.

ADMIT 2 DMAA
1935 DIRECT MAIL AND GRAPHIC ARTS EXHIBITION
FOR ATLANTA ADVERTISERS
APRIL 17-18-19 ANSLEY HOTEL • CIVIC ROOM
OPEN FROM 10 A.M. TO 10 P.M. DAILY
SPONSORED BY ATLANTA ADVERTISING CLUB
AND ATLANTA CHAMBER OF COMMERCE

In red on white, this ticket is impressive. As Ellis T. Gash plans most of the smart publicity being issued by the Direct Mail Advertising Association we assume it is proper to credit him

lighted at night, by having the yellow appear through the windows of the halftone picture; and the only criticism of its use on the title page, or back, is a lack of richness, such as chrome yellow would impart. Presswork is excellent, a part of the credit belonging to the rollers, which undoubtedly you supplied.



FORWARD MARCH TO BETTER BUSINESS

The characteristic style of their creator is manifest in these folder titles by Raymond C. Dreher, of the Boston and Old Colony insurance companies

FRANK W. BLACK AND COMPANY, Chicago.—We are happy to realize that specimens of printing shown in this magazine are helpful in suggesting ideas you can sell. Many more would benefit from making this use of THE INLAND PRINTER. The Schaeppi letterhead, suggested, you say, by the prize-winning design in the contest on our own letterhead, is reproduced. Readers can refer to our issue for July, 1934, to see how the trick was turned. Letterheads of John W. Moore and Graphic Arts Supply Company are equally unusual, interesting, attractive, and effective. It is surprising that none of the bond-paper makers have beaten a path to your door. Maybe this will start the ball rolling, to your advantage, to the greater advantage of some paper mill, to the still greater advantage of printers whose work would be improved as a result of seeing what excellent effects can be achieved with only type and standard type ornament. To mention other pieces would be just to repeat, so let the superlatives already expressed carry on.

MODERN PRINTING COMPANY, of Adelaide, Australia.—Layout of the blotter, "Say it with a Blotter," is essentially interesting and effective. But it fails to measure up to possibilities because there is a bit too much ornament, and type is accordingly at a handicap. Omit double rules from beneath the head and use a single one-point-face rule instead of the multiple combination rule corner extending from the end of the head over to the right and then down. The effect of the lighter rule would be just as good in shaping up the top, and it would not be strong enough to detract from the type. Now, open out the lines of text, which are crowded to the point of being uncomfortable, and you'll get something. Oh, by the way, the heading might be a bit larger, in order, especially, that the signature lines would not be quite so overpowering. A strong display unit near the bottom tends to draw attention from important matter

which precedes. Too, there is the esthetic point of balance to be considered, for, with so many stronger accents at or near the bottom of a design, it becomes overbalanced there.

JOHNSTON PRINTING AND ADVERTISING COMPANY, of Dallas, Texas.—You're "there"—as of old! The quality of your printing—layout, composition, presswork, everything—rates with the best done anywhere. Outstanding, of course,

Good copy, smart layout, distinguish this mailing card of Chicago designer. With the change of a word or so it would work for printers as well

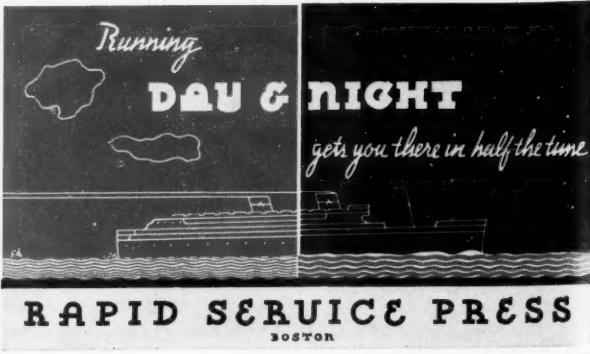
is the folder, "It's an Eye Opener." Cleverly die cut, and, after being folded, locked with tongue, there is at the point where locked the picture of a large eye in duotone, this closed. "Pull up the lid for better sight," it says above the cut, and sure enough, when the tongue is withdrawn to open the folder, the eye also opens. (Aside: it is twice printed.) When the piece is opened out, a table lamp pops up in front of a picture of a student, said lamp being die cut on what is the left-hand page of the spread, the picture of the student being on the right-hand side of the spread. You guessed it: the piece advertises lamps for students. With the lamp picture, a space in front of the student picture, a third dimension effect and very life-like appearance is given. It is one of the cleverest of these so-called "pop-up" folders that we have seen.

THE CLEVELAND PRINT SHOP, of Cherryvale, Kansas.—With just one rule above and one below the line across the top, your letterhead would be much better. The three additional rules below, each a bit shorter and creating an inverted pyramid, make too much ornament. The ornaments at each end of the line and between the two parts of it add to the effect of complexity and of the work being overdone. The lower part would be nice if the main line were two points higher. There is less space between that line and the short one below it than between the other two small lines. When spacing lines, it is well to hold related lines a bit closer together than those which are less closely related. On that basis, the two lines, "The Cleveland Print Shop" and "Printing that Please" should be tied together by closer spacing, as should the lines giving street and city addresses. The two groups should appear a bit farther apart than the lines of each. Avoid too many styles of type in one design. With a bit more space between rules and type of the second line, the LeHunt heading would be all

While considerable of their unusual effectiveness is sacrificed through necessity of reproducing them here in only two colors, three being employed on the originals, this quartet from a series of blotters issued by a progressive Boston printing concern bears evidence of outstanding printer's advertising



RAPID SERVICE
PRESS



RAPID SERVICE PRESS

The Inland Printer for July, 1935

right. However, two words in the smaller groups below are entirely too widely letter-spaced. You show native ability in layout and handling of display.

J. O. WOODY PRINTING COMPANY, of Ogden, Utah.—Your blotters ring the bell. Just one reason is the fact that they are featured by half-tone illustrations of subjects which interest almost everyone. Particularly striking is one with a large outlined halftone of a Hereford bull. Printed in black against a silver background, this piece is particularly outstanding, although the one with a gull sailing through the sky is, if anything, even better. The effect of clouded sky is achieved by printing a halftone in blue on white stock. Scenic views of some of Utah's beautiful spots, many of which the writer has been privileged to see, complete the series. Colors are in all cases suitable, also harmonious, and presswork is excellent. The only fault to be found concerns the decorative initial which is used on several pieces. Having seen this particular initial since our apprentice days, it, of course, seems old-fashioned. It doesn't harmonize with the Bodoni type particularly well, but the worst feature is that the letter is quite insignificant and indistinct, as surrounded with scroll decoration. A plain Bodoni letter, the height of three lines of text, would be better. Guard against there being too much space around initials. They should appear as part of the type mass, not seem a thing apart.

DETROIT TYPESETTING COMPANY, of Detroit, Michigan.—In the series of *Types*, your new publication, you are doing an advanced job in the promotion of fine typography. Each presents some item of the world's great short literature, "The Spirit of Christmas," by Charles Dickens, for instance; "Albromazar's Lacko'mony," by Poor Richard; "The Heathen Chinee," by Bret

No longer do business men place the name of their concern, its address and a list of officers casually on a letterhead. The reason is that a letterhead is the most important piece of advertising that any concern ever published. Daily, weekly, monthly, yearly -- over a decade -- over a score of years -- your letterhead is a frump, or it's a smart, able, important salesman. It takes a designer to make it the latter. It's the most important advertisement that will ever be written for your firm. M. VAUHNE MILLBOURN, 28 E. Jackson Boulevard, Chicago.



Characterful lettering which might be adapted as a type face features this second mailing card of Millbourn's. The original is in black on gray

Harte, and other items which are generally conceded will live on and on. The physical effect of these folders and brochures is invariably in nice accord with the subject. On each of them, too, new types or some of the hardy perennials are used, composition and layout being exceptionally well done. House talk is suitably brief;

a lot of it would be inappropriate in such things, besides being needless. Indeed, aside from the name of the company in small type on the front pages, it is confined to small groups at the end of the story featured, and, even there, sugar coated. In the main, it amounts to a dissertation on the types featured, something any forward-looking advertiser who is seeking ideas will be glad to read. It is to your credit that you recognize the part paper plays in the effect of excellence of the whole, and used quality stocks of pleasing hue. In our opinion, no stronger influence toward quality in printed things could be imagined.

CENTRAL HIGH SCHOOL PRESS, of Pueblo, Colorado.—The work you submit is above the average for school plants. Your types are newer and better than is the rule in school shops, and that helps, but, of course, the will and ability to select and install them is in itself commendable. Unfortunately too few realize the big part good type and good typographic ornament play. Except when set in the boldest of faces, lines of type should not be printed in a color as weak as the blue used on the title of the folder, "The American High School," the typography of which is beautiful and effective at the same time, thanks to use of the excellent Cloister Old Style. Despite what one may think at first, red and all colors are weaker than black. Lines or words in color against many in black stand out and get attention, not because the color is strong, but because it constitutes a contrast with the black. To break rules of a border for a line otherwise too long is something to avoid. Unity is sacrificed. When the break is in the exact center vertically, as on the "Visit Your Schools" card, proportion (pleasing variety) is violated and the dull effect of monotony is evident. The bottom type group on this card

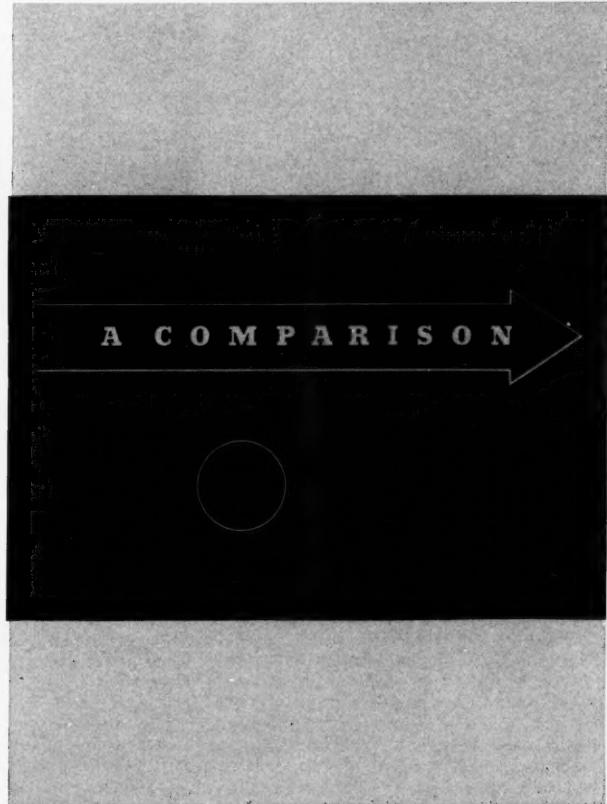
THIRTY-SIXES

A WALNUT AND TWO PERFECT

One of the first demands we have in an advertisement connects your product with the memories of your people, make our telephone number. It is WALNUT 3636. How, we asked ourselves, could we advertise that? You see what we mean. "Walnut and Two Perfect Thirty-Sixes." The advertisement is now well on its way. The illustration should arrest attention and the headline should arouse interest. But what about action? After all, a telephone number is a silly set of numerals if it isn't called. So we continue. Take our telephone number again. This time, call it. Our present clients will tell you that you can't hope for a better connection!

JEROME B. GRAY & CO.
ADVERTISING - MERCHANDISING
TWELVE SOUTH TWELTH, PHILADELPHIA - 580 FIFTH AVENUE, NEW YORK CITY
FOURTEEN ASHBURTON PLACE, BOSTON

Striking letter-size circular received from Philadelphia advertising agency. The original is printed in deep brown and orange on rough white stock



Cover of another distinguished, sensibly modern brochure from the great house of R. R. Donnelley & Sons Co., Chicago. Original in blue on blue

Program

of the

International
Association of
Printing House
Craftsmen

1935 Convention

Cincinnati
August
25-28



Program

OF THE INTERNATIONAL
ASSOCIATION OF
PRINTING HOUSE CRAFTSMEN



CINCINNATI
AUGUST 25-28

1935 CONVENTION

Designs entered in the contest for the program cover of the convention of the International Association of Printing House Craftsmen which follow in the scoring those shown in the May issue. At the top are Nos. 21 and 90, by George Young, Redwood City, California, and Walter Falk, Stockholm, Sweden, respectively, printed in light green and dark blue on dark-green paper, and black and medium blue on blue-tinted stock. No. 95, on the left directly above, by Fred Weber, Merchantville, New Jersey, is in red and black, while Rudolph Krausse, who submitted No. 158, on its right, used green and brown on yellow-green paper. Hec Mann, Mount Morris, Illinois, did No. 27 at the right

gradually widens from top to bottom, but the opposite—the inverted pyramid form—is the more pleasing in design. It is one of the preferred forms in type arrangement.

WARWICK TYPOGRAPHERS, INCORPORATED, of St. Louis.—Combining effective layout and typography with copy clear enough to make the method and its advantages plain to a ten-year-old child, your giant folder, "Announcing New Ludlow Method of Typography," is, in our opinion, one of the most effective pieces of advertising any printer or typographer has produced for himself. The installation of this new equipment should impress your clientele favorably, for it materially increases their field

PROGRAM



International Association of Printing House Craftsmen

1935 Convention ★ CINCINNATI • AUGUST 25-28

PROGRAM

of the International Association

of Printing House Craftsmen 1935

Convention • Cincinnati • Aug. 25-28

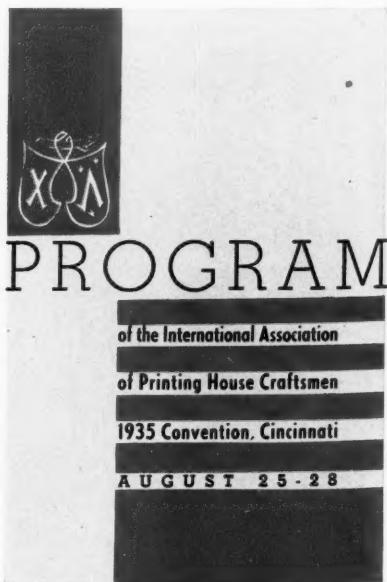


of selection and emphasizes a determination to render the most complete service possible to render, making available types from every possible source. The cover is a bull's-eye, a big round halftone in black, showing the "works" of the caster, appearing near the top of the page, registering into an opening in the wide red band which extends from top to bottom of the page. Here's a layout idea others might adapt on occasions. On the big center spread of 19 by 25 inches, the method is described by word and with numerous beautifully printed halftones. Our only criticism of the entire piece is of the use of bright yellow bands over which the smaller heads are printed. With a brilliant

red also used, we feel the effect is too garish. The piece would be striking enough, yet a bit more pleasant, if the yellow were deadened somewhat, in short made a buff. Your excellent spacing and your ability in display, the result of which is to facilitate understanding, are evident all through.

JAMES J. SMIDL, of Buffalo, Oklahoma.—Hats off to you for your work on "This is a Blotter." The title at the top appears in a panel made of two-point rules printed in red. Extending down from the center, as a post holding a sign, two-point rule divides the piece into left- and right-hand halves. On the left, in old and worn type, with some wrong font letters and an archaic, ugly ornament or two, appears half of an advertisement. It is completed on the right of the rule division in stylish new type, reading being continuous, as intimated, despite the changes in types. It is a powerful comparative demonstration of what is bad and good, more effectual than comparison of two complete pieces, one bad and the other good. The blotter, "God gave the little squirrels nuts to eat but He didn't throw them into their nests," is effectively arranged, but small ornaments thrown in between lines of text, and the final just below (made up of rule and one border unit) detract from the type, which could do a better job by far without their clinging on, as it were, like barnacles to a ship's hull. Even the heavier rule and the circle ornament forming a brace at the lower right-hand corner should be omitted. The single rule border with cuts of squirrels at the lower left- and the upper right-hand corners supply decoration enough. One more piece demonstrates a tendency to employ too much ornament, which you should curb. Simplicity and clarity are the cardinal qualities of effective typography.

ELLIS PUBLISHING COMPANY, of Battle Creek, Michigan.—The most unsatisfactory features of Clifford and Company's circular—the colors—are matters beyond your control. Process red and yellow are one thing in full color illustrations and quite another when it comes to printing type, rules, and such. These, with the blue, were essential to represent the store signs printed from Ben Day zincs, but the yellow is too garish for the panels around the top, and reds inclining to purple, like process red, are unsatisfactory for lines of type. The



The Inland Printer for July, 1935

richer vermillion, a red inclining to orange, is preferable for type printing. Bodoni Bold is unsatisfactory for extensive copy in small or even relatively small sizes, particularly when solid as in this piece. While setting the seven cuts in diagonal lines obviates any suggestion of the static, and increases the power to arrest attention, it compels text arrangement in the form of triangles, one on the left, the other on the right of the line of cuts. This shaping of type also contributes to attention-arresting power, but reading is not as pleasant to contemplate as if lines were of uniform length. We suggest dropping the top corner made up of rules over wide bands of yellow. This would reduce the amount of meaningless decoration, particularly the unpleasing yellow, result in more attention being given to the picture of the store. We would set the heading in larger type, then arrange the sign panels in a vertical column down the center with type in rectangular groups on either side. This would be less spectacular, but more *readable* and less disturbing. We do not advocate static, dull typography, but with so much color as appears in this form, stunts in layout and the extra color represented in rules around the top were not required. Indeed, color and ornament here have the reverse effect, and a suggestion of the complex is given by the whole. Presswork is good.

"FORTUNATE MR. PORTE!" is what you'll probably say before you get through reading this. I'd rather say, "Persistent Mr. Porte," because undoubtedly the idea of making a trip to the South Sea Islands was long in his mind before he finally accomplished it. *The Business Printer* for February, 1935, which he publishes, has forty pages of pictures taken by Porte in that alluring part of the world a little over a year ago. It is dually dedicated to his new-found friends of this modern paradise, and those in North America. The beauty spots of the southern hemisphere, Apia, Rarotonga, Tahiti, Samoa, Nukuiva, Noumea, Nukualofa, Suva, Pago Pago, and Hilo, contribute to make this issue of the Porte magazine as close to uniqueness from the standpoint of business as anything it has been our pleasure to see in a long while. Regarding the pictures, let's use Porte's own words: "Of special interest is the method of making the illustrations. The pictures were photographed through a screen on

THE INTERNATIONAL ASSOCIATION
PROGRAM
OF PRINTING HOUSE CRAFTSMEN



CINCINNATI • OHIO
1935 CONVENTION
AUGUST 25TH-28TH



1935 CONVENTION
of the International Association
of Printing House
Craftsmen

CINCINNATI • AUGUST 25-28

PROGRAM
of the
INTERNATIONAL
ASSOCIATION
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PRINTING HOUSE
CRAFTSMEN

1935
CONVENTION

CINCINNATI
AUGUST 25-28



PROGRAM

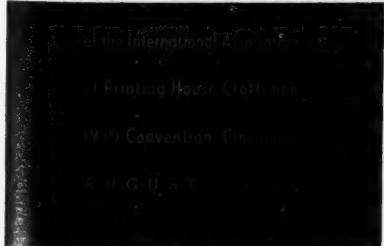
of the
International Association
of Printing House Craftsmen

1935 Convention - Cincinnati

AUGUST 25-28



PROGRAM



Five additional ideas from the cover contest. At the top left, No. 176, printed in light brown and black on white, by Gustave E. Hult, New York City, and at its right No. 79, by Joseph Thuringer, of Cleveland, who submitted it in green and black on India-tint paper. The two which follow these, by E. J. Ducharme and W. B. Morawski respectively, are unsuitable for reproduction. No. 125 at the left directly above is by A. O. Robb, Sherbrooke, Canada, and printed in robin's-egg blue and deep blue on a delicate violet-tinted stock. On No. 28, at its right, Hec Mann used "50" brown and light yellow-green on gray paper. He also submitted No. 29, at left, in deep gray-green and silver on green

celluloid and the dark parts built up to relieve the highlights, just the reverse of ordinary photoengraving. This may be the first attempt at reproductions on so large a scale for this process." The floral design used on the cover (reverse red on white) is taken from a pareau, worn by many natives as a dress, loin cloth, or other covering. Intriguing is the picture on Page 1 of Porte standing alongside a Samoan—an interesting study for a physiognomist!

COBB TYPESETTING COMPANY, Cincinnati.—As a novelty, particularly, we like your blotter featuring the picture of a row of type characters in perspective, spelling, "Typesetting," letters in order but properly upside down. A realistic

effect results from filling in the line cut, which is printed in black, with silver. We would like it better if the words, "The Cobb," now printed over the cut, were at the left, and "Company," which is below, were at the right of it, both in line with the letters on the face of the type as pictured. This would feature the picture more effectively, and effect a better distribution of white that, at the sides, overbalances that vertically. An interesting feature is the handling of the words, "Advertising Typographers," the first in black over a green band in the upper, left-hand corner, and the latter similarly handled in the lower, right-hand corner. On the inside, the ends of these bands are cut diagonally, a rule,

also in green, running diagonally across the piece and joining up with the center design connecting. Even as arranged, it would be better if the cut featured were a bit larger. Note the variation in spacing between the lines in the lower, left corner. While novel and rather effective on that account, the business card with the words "Advertising" and "Typographers" in peacock blue, forming a corner on the right, lacks unity, and the distribution of white space is not altogether pleasing. However, its characteristic appearance at least compensates.

CUNNINGHAM MACHINERY CORPORATION, of Shreveport, Louisiana.—Generally speaking, your letterhead is ingenious and quite striking. From one point of view, the yellow-orange is too strong. Rarely may a "hot" color dominate as it does here. With a considerably weaker color, preferably a cold one (green or blue), the effect would be better. Further improvement would result if the three rule bands at the right of the main group, over which the manufactured items are printed in black, were wider. These should be of a width so the end corners on the left would join the right-hand corners of the thicker rules between lines of the firm name. Not only would the mechanics of the piece be better, but there would be more margin at top and bottom of overprinting lines. An interesting feature is cutting diagonally the ends of the rules on the right, the angle conforming to the varying length of the overprinted lines, leaving the same margin in each case on the right. There is too much of a gap between "Shreveport" and "Louisiana," due to making the line the same length as those above. While the limits are the measure of the line above, the hole in the center of the one line throws the thing "out of gear." While uniform in one respect, it is not uniform in another. The line should have been in larger type, in which case it would be too large in relation to its importance as copy, or letterspaced, in which case the tone would have been broken up. Here is another case where copy does not fit the design idea. Other features are good, so we pass the point lightly.

HUPP E. OTTO, Wheeling, West Virginia.—"A Glorious Work Well Done," the story of Gutenberg, and an interesting one, is commendable as a school-shop project. But we regret coated paper was used. Though necessary for frontispiece, it was not required elsewhere. The rough texture of antique paper permits better rendering of the type, equal handling of the line cuts, and suggests an atmosphere in keeping with the nature of the text, which coated does not. The frontispiece could be printed separately on coated, the change in paper giving distinction and providing variety. The text in Old Style, for which rough paper is correct, is much too weakly printed, and in that respect rough paper, requiring more ink and more squeeze, would help a lot. Incidentally, the lines of text are too crowded, the short descenders making leading more essential. This fault is more pronounced as the type page is too short in relation to the paper page, top margin being far too wide. A book on the subject of the greatest benefactor of printing should most certainly give attention to margins, the width of which should increase progressively around the type page, from back (the narrowest), to top, to front, and finally to bottom (the widest). The title page is good, though the lines are a bit crowded, and we would prefer a complete rule border in place of rule bands across top and bottom here, as well as on the cover, where, in view of the dark stock, the type is too small. A complete border gives a desirable effect of unity and completeness which, not always necessary, is usually desirable, especially on serious projects like this.

Adcraft

PRINTERS • ENGRAVERS

3440 SOUTH HOPE STREET, LOS ANGELES • RICHMOND 2118

ROBERT F. HEYWANG—President
HAROLD W. DONAHUE—1st Vice-President
HARRY W. WHITNEY—2nd Vice-President
DONALD A. THOMAS—Sec'y-Treas.



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Fine Printing—Creative Ideas from Letterheads to Booklets
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Modern Art Studios, Inc.

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475 FIFTH AVENUE • NEW YORK
PHONE ASHLAND 4-3642

AVIATION BULLETIN

FOR MARKETERS OF AERO MOBIL OIL, AERO MOBIL GAS AND OTHER SOCONY-VACUUM AVIATION PRODUCTS



The Llewellyn Printers

Freeport, Pa.

HENRY SCHAEPPPI

GENERAL CONTRACTOR and BUILDER • Masonry • Carpentry • Concrete

EIGHT-FORTY-SIX DAKIN STREET
TELEPHONE LAKEVIEW 9216
CHICAGO



Of these letterheads the first, in red and black on buff, is used by A. B. McCallister, nationally known for achievement in advertising and printing. The next, from the J. W. Clement Company, Buffalo, is in deep red and gray, while the initial in Hoffman is blue. For Modern Art Studios, the Neely Printing Company, Chicago, used a middle gray; the next, by R. A. Boehmer, is in black and strong red. On the striking Llewellyn design the rule is green. Last we present a heading by Frank W. Black of Chicago, suggested by the first prize design in our own letterhead contest

The Proofroom

Questions pertaining to proofreading are solicited and will be answered in this department. Replies, however, cannot be made by mail.

By Edward N. Jeall

Proofmarking, Then and Now

Not for some time have I seen anything in your department about the art of marking proof. I would like particularly to know what you would do in a case like this: "Not for som etime have I seen." Would you use the hook-up sign to bring the "e" back where it belongs, and the open-up mark between the "e" and the "t"? Or would you cross the whole thing off and write the two words in the margin? Advice will be appreciated.—Ohio.

In linotype matter, which I suppose is what the querist has in mind, there is good reason to depart from the styles that were set in the days when type was "stuck" by hand, piece by piece. Proof was then marked the same way—and we have kept to that method from force of habit or sheer inertia. The newcomer learns the same marks his father and grandfather used, and is satisfied.

Very frequently I write out the word or words with the error, rather than carat in the single characters. But of course this should be done, if at all, within reasonable limits. For instance, suppose you had "specification" instead of "specifications"—the singular where the plural is called for. It would be foolish to cross off that long word and write in the new one. It is much simpler just to mark in the missing "s," and easier for the compositor, as it does not crowd the margin of the proof. So, again, if you had "ccompany"; it is enough just to delete the first "c." But in such set-ups as the one given in the letter above, I would be very apt to cross off and rewrite the two words.

Grammar for Golfers

"Of course, this does not mean that women playing in the morning may not finish the last few holes, as this interferes with no one, or is unlikely to." In the above clipping, when reading proof, I queried the word "unlikely" and suggested that it read "nor is it likely to."

While technically the sentence may be right, yet in the interest of better reading, and to get the correct meaning at a glance, I offered the change reported above.

But the editor of the little golf bulletin then marked the proof "stet," and I always work on the principle that the customer can have what he wants in his job.

For my own satisfaction and also in the interest of the trade in general, I am referring the question to you.

Ever since the first issue of THE INLAND PRINTER I have been a subscriber and interested

reader, and well remember your father when he was in charge of your present department. While I have not always agreed with your opinions, yet I realize that yours is not a bed of roses, and that there are many divergent opinions in matters discussed.

After all, would not this be a sorry world if all thought alike? It is just by the means of diversified opinion that the best result is always brought about.—Pennsylvania.

The copy was written in free-and-easy mannerism; the style of speech (informal), rather than of literary composition. As it stands it is positively incorrect, as well as inelegant. The infinitive sign "to," dangling at the end, ought to call for mental repetition of the verb ahead, in some form. But if we do that, we get this: "This interferes with no one, or is unlikely to interfere with no one." The negative, popping up in there, dictates a switch in the pronoun. The idea is, "This interferes with no one, or is unlikely to interfere with anyone." Do you get it?

The suggested change, "nor is it likely to," would have been stilted, out of step with the easy style of the rest of the sentence. If any alteration at all had been desired, this would have done the work: ". . . as this is not likely to interfere with any one." It is frequently much better to rewrite, taking a fresh start, than to tinker with the words as they stand.

Comp's Correction Was Right

The following appeared in some copy: "It is plain to be seen who is boss of this family." In setting, I changed it to "It is plainly to be seen who is boss of this family." The customer, our local high school, after reading proof, changed it back to the original copy. Which is right, "plain" or "plainly"?—Ontario.

Unless there was some decisive consideration which is not given in the letter, such as the sentence having been quoted from another source, the compositor was right in this instance.

You would write "It is plain who is boss," hooking the adjective to the subject, "it." But the verb "is to be seen" claims the modifier in the sentence as given, and the modifier of a verb is an adverb. It is to be seen. How? Plainly. It is plainly to be seen.

The exact relations of the words are more clearly exhibited in this writing: "It is to be plainly seen," but the adverb is moved up in order to avoid breaking into the to-be-seen unit.

Argued With Customer

Enclosed is a bit of proof about which the customer and I had an argument. The customer said the verb should be "presents" (singular), on the basis that Village Players was a "club." I argued for "present," plural—and lost. What is your opinion?—Michigan.

The text: "The Village Players present the great American classic 'Uncle Tom's Cabin, or Life among the Lowly.'" Well, well, well—I haven't seen an Uncle Tom show since (away back in the century ahead of this one) I was a sophomore at Princeton, and John L. Sullivan brought his show to town. John L. was *Simon Legree*, and when *Uncle Tom* sassed him, the students yelled in derisive unison: "Give him what Corbett gave him; give him what Corbett gave him." It was a "moment": John L. shook his great fist defiantly at the audience, and the show almost broke up then and there.

As to the grammatical point involved in the query: "The Village Players" is the corporate title of the organization presenting the play. IT presents the show. If you were speaking of a number of players from a village who did that, you would say "The village players present it." Those lower-case initials are to be noted here.

A COPY SUGGESTION

Business Prospects!

Look across the country and you will see business improving on every hand; new businesses being launched; new methods replacing those of the past; new products conquering old markets; new inventions affecting every phase of human endeavor!

Look, too, at the increased opportunities these new circumstances are creating for your business.

What steps are you taking to insure that you secure your full share of the coming prosperity?

★

Punchy copy by Ainger Printing Company, Detroit, to sell its services

But "Village Players" (caps) is a proper noun, the name of an organization. It is the organization which supplies the subject in the sentence. The title has plural form, but it is actually a singular-number title, calling for the singular verb.

So much for the grammar of the situation. The important fact for a boss printer and for those who work for him is that in the handling of such matter the customer's wish and will are properly decisive. Why be so fussy? Not only is it unprofitable in a business way—it has, in this instance, no justification in its own base-matter of grammatical formal relations.

Whose Fault Was It?

I am a young proofreader. After some experience at newspaper work, I obtained a position (really, got a job) working for a concern which does an all-round business, including the making of books for publishers. I gave up a good job to take this one. Then, saying business had slacked up on them, they fired me. It happens I have a wife and baby to take care of, and this was plenty tough. I don't know whether I can get my old job back, or not. They probably have got another man in my place. Anyhow, I am plenty sore. Is this the way the printing business is commonly run?—Oregon.

My dear boy, I am sorry for you. I am just a little bit afraid the slacking up of business was just an alibi. I am afraid you didn't quite make the grade. There is a great difference between newspaper work and job or book work. If it is the fact that slacking up of work was the true cause of your dismissal, I do not hesitate to say that those who hired you—knowing of your giving up another job and of your having a young family to support—did a dirty thing. The readiness of some employers to let the worker carry the whole load is deplorable. Of course, a man is not in business for fun or charity; he *must* make the business pay. But humanity cannot profitably be overlooked. Most employers are humane. They do not like to lean too hard on others; they are good sports.

I do not know all the facts in your case; but, assuming for the moment the role of Voice of Experience, I will say: Don't lose heart—stay wid 'em! If you are meant to be a proofreader, nothing will stop you.

Adverbs Without -ly

I queried the expression "sell it cheap," suggesting "cheaply," and was informed "sell it cheap" is okay. It seems to me "cheap" is an adjective, and the adverb is what was needed. Am I right or wrong?—Florida.

In that expression "cheap" is an adjective, modifying "it," not a mistake for an adverb modifying "sell." There is a twilight zone in which writers, editors, and proofreaders sometimes get lost.

There are some adverbs that do not have the -ly ending. You run fast, not fastly. You work hard, not hardly.



Hell-Box Harry Says—

By HAROLD M. BONE

Some ad men purposely write embarrassing *copy* so that the type's *face* will be *read*.

The pressman who always passes the *buck* usually passes *up* the extra *bucks* of a *raise*.

You don't need to be a *vegetarian* to get your daily sustenance from a *printing plant*.

A certain comp was made a *bathing-beauty* contest judge on the theory that he should know all about *fancy figures*.

One wide-awake printer made arrangements with a *bakery* to dispose of all his *pi*.

Type and tap dancers are alike in that they can't function properly unless they're *on their feet*.

Then there was the dumb cub reporter who thought the *morgue* was where they kept *dead forms*.

It requires personal experience to become a good *paper* manufacturer—in other words, you must go *through the mill*.

When a dumb comp set some humorous copy in the *wrong size* type, the customer couldn't see the *point* at all.

*The job carried cuts of a bald-headed man
Whose skull, like an eggshell,
was bare.
'Though run in three colors—a
difficult task—
It registered right to a hair.*

Tobacco smokes cool; that is, in such a way that the result is cool to the smoker. The tobacco does not smoke coolly. The difference is explained by the possibility of taking "smoke" as either a transitive or an intransitive verb. The smoker smokes the tobacco; he does something to it, gives the verb an object. The tobacco smokes, we say, when really it is smoked.

Perhaps this seems deep; perhaps, even fussy. But it helps straighten out the old wrangle about feeling bad and feeling badly. When you don't feel good, you feel bad. If you are feeling something, and don't make a go of it, you are feeling badly, the feeling is badly done.

As to the expression cited in the letter, "sell it cheap," be it noted "cheap" is included in Francis K. Ball's list (in "Constructive English") of adverbs that "have the same form as adjectives," along with "close," "deep," "fast," "ill," also "long," "loud," and a dozen or so others.

I personally think that sometimes when people say that a word is an adverb with adjective force, the fact is they are setting up an easy alibi and the word is really a straight honest-to-goodness adjective.

Sport-Page Style Puzzles

Why do they generally make one word of "baseball," "football," but two words of "basket ball"?—North Dakota.

There is no good reason for differentiating. I just happen to have noticed since receiving the query that the *Princeton Alumni Weekly*, the *New York Times*, and the *Philadelphia Record* print "basketball." I do not believe the papers that two-word it have any rule about compounds of two monosyllables or a monosyllable plus a polysyllable, and all that.

Perhaps they just are more conscious of basketball being a game in which both a basket and a ball figure than they are of "baseball" and "football" being made of two elements. Some who one-word "basketball," like "baseball" and "football," might make two words of "volley ball."

The public is still so un-compound-conscious, it allows familiarity or strangeness to decide, instead of being governed at all times by a stated rule.

Subheads in Quoted Matter

Suppose, in narrow measure, such as newspaper or weekly magazine matter, you have a quotation several paragraphs long, with two or three subheads. How should the quotation marks be used?—New Hampshire.

This is an interesting question. I have seen print in which a start-quote was used in the subhead lines, and I have even seen a close-quote used at the end of the paragraph preceding the subhead and a begin-quote at the opening of the following paragraph. I certainly do not have any liking for either of these styles. My preference is (strongly) for use of the quote marks exactly as if no subheads were used.

The subhead is certainly no part of the quoted matter, so use of a begin-quote before it has no justification, and might be indeed misleading. But there is no reason why presence of the subhead should be permitted to lead to chopping up the quotation, separating it into blocks with the subhead lines in between. It is better to follow the rule for long quotations, using a start-quote at the beginning of each paragraph and a close-quote at the end of the run of quoted matter. Ignore the presence of the subheads.

Win Sales the IP Way

•IT PAYS•

Here Is Second of a Series of Mailing Helps to Printers

Like the first (which appeared in our June number) it is prepared by that practical authority, Douglas C. McMurtrie. It is designed with but one thought in mind—to bring you business. To use it in going after your prospects all you have to do is put your name and address on—and the message will fit. Could anything be simpler?

DISTINCTIVE

It's an "out-of-the-rut" mailing, not some stodgy, dead-fish appeal, but a modern, compelling message to the very kind of people who are on your mailing list. It talks their language—shows how YOU, better than the other fellow, can handle printing for them that will be modern, forceful, productive and economical. It builds accounts—rather than just getting "an order." It tells your message of intelligent co-operation in the way you've been wanting to do it for years—but never have quite succeeded.

EXCLUSIVE

to you—if you clinch it first!

This copyrighted mailing piece becomes yours if you get your order in to us ahead of the other printer in your city. After you've got it going he can't use it—he can't even get it. It's YOURS—EXCLUSIVELY! This gives you a bulge on your slower competitor—while he's been "going to" you've gone ahead and "done." You'll be using it and getting business with it while he's tearing his hair trying to figure out something just as good to offset your progressiveness. Remember, it goes to

Only One Printer in Each City

PROFITABLE

These days you have to have a story worth reading and listening to if you're going to get orders into your shop that will bring you out on the right side of the ledger. Out in your territory, just such orders are waiting—business that will not only give you a big kick in handling but will bring a nice profit to you in every department. And that's just what this mailing piece does. It enables you to get the cream—from the best type of accounts. For they're the very kind that respond to an appeal such as this second mailing piece contains.

Decide Now—First Come, First Served

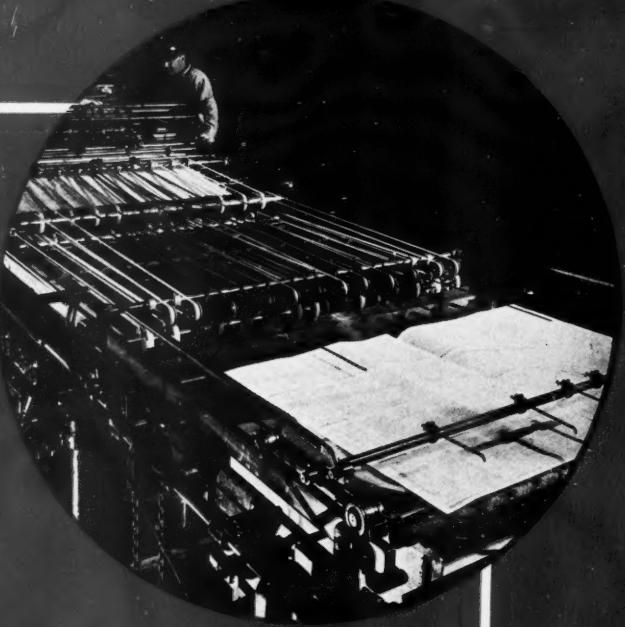
YOU SHOULD USE THE WHOLE SERIES



The first mailing piece appeared on pages 57, 58 and 59 of our issue for June. It's a dandy! Really, you should not have overlooked it, because best success is obtained by a *campaign* rather than a single mailing. However, it's not too late. Just say, "I want to use the June mailing, too."

Here's the offer: You can get the right to use both copy and electros—or electros only—or copy only—just as you wish. (No charge for right to use copy—it's FREE.) Price of electros is ridiculously low, because of our plan. (If you were to try to get anything approaching made up specially it would cost you 4 or 5 times what we ask.) Cost, including postage: Complete set, \$10.50; front page only (two plates), \$5.00; color bands pages 2, 3, and 4, \$1.85 each. The piece will look better and be more effective if you use these electros, but you may use illustrations of your own if you wish. Main thing is—we want you to be doing some mailing to get business. See the new offering on the next two pages.

Get Started Today After PROFITABLE Customers



Take a
PRINTER
into your
CONFIDENCE—

We Suggest—

Looking toward successful promotion of your business, we sincerely commend to you the following experiment:

Select some reputable printer in our community—a man with a reputation for quality work and honest dealing.

Call him in and talk to him this way:

"I want to increase my sales, and I believe good printed publicity can help me to do so.

"I believe you are a competent and trustworthy printer, and I am going to give you my account. So long as you serve me to my advantage, and treat me fairly as to prices, you need not fear competition. You will have, not one job, but a customer.

Here are Pages 1 and 2 of the new mailing piece (actual size). It was designed for your exclusive use and written in a way that will appeal to all customers and prospects, regardless of their size

"The sales returns from my printing constitute the only limit to the amount of business I can give you. But this means that the printing must be so planned, and produced at such a cost, that it will pay out.

"The productivity of my printing will, therefore, be as much your concern as mine. We will be, so to speak, in partnership. What is profitable for me will be profitable for you.

"I want my printing to make it worth your while to give your best thought and effort to methods to promote my business. Dig up every good idea, from printing and advertising journals and elsewhere, that will help to increase my sales.

"You are now my printer, and I am confident you will deserve to continue as my printer for many years to come."

We Also Suggest—

We can also suggest a printer who will react with zest and earnestness to such a proposal.

For we have a few valued relationships with customers of just this character. Their business is our business, and their printing is our printing, and no one can take it away from us, for we have served them competently and conscientiously. And our printing has—and has had to have—produced successful results.

TELEPHONE: TABOR 0345

Martin THE PRINTER
2530 CALIFORNIA AVENUE
MARBLEHEAD, PENNSYLVANIA

Pages 3 and 4 of this month's mailing piece continue the confidence-building copy that will impress any prospect with your ability to render creative service that will deserve his permanent patronage

Editorial

Printing-School Graduates

THE DOZEN OR SO accredited printing schools throughout the land have just disgorged their annual quota of graduates. The number, all told, is considerably less than a thousand. Yet during the same year ten times as many journeymen craftsmen have died, and an equal number have become incapacitated, or retired for one reason or another. For every twenty lost to the industry less than one has been restored by the printing schools.

If the printing industry were to depend upon the schools alone for recruits, it would soon be in sore straits for an adequate supply of skilled craftsmen. Fortunately many of the large plants train their own employees and are not dependent upon technical or trade schools. But training in the plant is a slower and generally a less thorough method, although it may enable the employer to build specialists for certain machines and operations more rapidly than can be done in the trade schools. The exception, of course, is the shop school.

With an annual loss of journeymen craftsmen of nearly 25 per cent, according to one Government department, the printing industry needs to awaken to seriousness of the situation and without delay set up a more comprehensive plan for trade training than exists at present. The penalties of any procrastination in this direction will include an eventual lack of skilled help in general and skilled specialists in particular; a bitter competition between employers for help, where their bidding against each other for skilled men will bid up the price of labor; demands of organized labor for higher scales and more concessions in working conditions, often resulting in strikes and rioting; and perhaps, worse than all, a possible inrush into the industry of half-trained men and women, attracted by the possibilities of earning higher wages. Employers' organizations need to rouse themselves to the perils of such delay.

Service of Shipping and Delivery

CUSTOMERS OFTEN SAY that printers are notorious liars when making promises for shipments and deliveries. Without entering into any defense of the charge, but seeking some probable grounds for it, we have found that there are many printers who lack orderliness and system in handling orders. They make no attempt to schedule their work, or to plan its movement through the plant. Everything is dumped in the hopper, and as it comes out, it is delivered, regardless of promises. So flagrant have been the breaches of promise at times, that customers have threatened to withdraw their business. This usually has the salutary effect of awakening the printer to the necessity of doing something about it.

Planning work in advance is an important function of shop management. Work is nearly always planned when it is estimated, but when the order is received the estimator's plan is too often forgotten. Once planned, it should be scheduled as planned, as nearly as possible. From the schedule and its showing of the progress of the work through the plant, management

may determine what machines and what operations are open for work and may notify the sales department accordingly. Promises may then be made with some degree of sureness that they will be kept. It is far better to take the little time necessary to work out a system of scheduling all orders than to break a delivery promise and perhaps lose a customer.

Sometimes customers may make unreasonable demands for deliveries. Salesmen then have the opportunity to explain the operations involved and the time required for each of them. Communication with the production manager will bring confirmation and perhaps "reservations" may be made. This may help consummate the sale, to say nothing of assuring the customer of a delivery promise not in conflict with other orders already in the shop, or that may be turned in by other salesmen. More attention to these details helps towards better delivery service that will go a long way toward breaking down sales resistance. Such efforts are always well worth while.

Originality in Bookbinding

PATING AUTOMOBILES with chromium, painting them with cellulose, streamlining them out of the horse-and-buggy era has so impressed a bookbinder as to lead him to plead for similar improvement in books. He would put more thought and originality into their modeling; more interesting projects before publishers. As new designs in other products are appearing on every hand, made available by new materials and mediums, so the new materials available to the binder open up possibilities of novelty in the binder's art and the publisher's product.

Books must be made into objects which are worth keeping; which are a source of pride, even as a streamlined auto, or a modern residence. Once bookbinding was done entirely by hand, covers responded to the craftsman's art, and an enthusiastic public bought them for their beauty. Things to be admired are much sought after. But in time the handcraftman's public disappeared. His popularity waned.

Lest the same fate overtake the edition-binder's art and product, and the binding become an inconsiderable part of the book, giving way to mere paper substitutes perhaps, bookbinders are now urged to rise and meet any such change; to so improve their work that the tradition and heritage of the craft shall not die. Originality and novelty would be the new order in bookbinding. The possibilities are interesting.

A generous and literal response on the part of binders and publishers may give us some novel productions in the ancient art. Perhaps it would not be too much to expect aluminum-alloy boards, and chromium hinges, cocktail overhangs and duco finishing sheets, reinforced steel ribs and fan-tail backs. A good self-starter, and an automatic page turner may be announced as a special appeal to the reader. Lest the reading speed become too great as the climax of the story is approached, an air-cooled governor might be a safety provision. In fact, if originality and thought are needed to make books more attractive, why not a prize contest for best plans and designs?

What Is Modern Typography?

TRADE JOURNALS, HOUSE-ORGANS, and advertising matter of the graphic arts harp much on "modern typography" and "modern typographers." But few take the trouble to explain what is meant by "modern," and just in what way a "modern typographer," or his typography, differs from the common garden-variety of typographers.

The word *modern* is a relative term properly applied to something being done *now* in contrast with something that was done *before*. When typography fails to do what is expected of it and is superseded by typography that does, the latter becomes *modern* in contrast with the ineffective and superseded. The very essence of *modern typography* is not in how it *looks*, but in how it *works*—what it *does*.

"A typographer in the modern sense," says a recent writer, "is one who is responsible for planning printed matter so that it shall do what it was meant to do, and so that its manufacture shall incur the least possible delay and expense in proportion to the result obtained."

If typography be measured by that definition, much of it, in spite of its black dots and bold bleeding rules, will fall into the category of *style*, which may attract attention but fail to carry home the message conveyed in the words. After all, the fundamental test of printing lies in how easily and how clearly printed words get the message to the reader. The arrangement, whether layout or type face, which does that better than it has ever been done before is *modern typography* in the truest sense of the words.

Our Trade Associations

THE RECENT SUPREME COURT DECISION on the N.R.A. left trade associations of the printing industry considerably out on a limb. Having been forced by the Government to give up their associational services to members, they find themselves largely without funds to reestablish them, and are faced with the necessity of rebuilding them from the ground up.

Under the code it was expected that trade association memberships would be greatly increased by forcing in many establishments which, for one cause or another, had dropped out or had never belonged. But when the Government ruled that membership was still to be voluntary, many such establishments paid their code contributions but did not take out memberships. Naturally this was a keen disappointment to association leaders. The net result is that membership lists are actually but little larger than before the code.

The experience of industry with the N.R.A.'s plan of centralized management, which was ineffectual and unworkable, has aroused skepticism in some quarters as to the effectiveness of *national* trade associations. Printing is largely a local business and competition is largely local. Local associations of printers are logical and practical, and they should be strengthened in every possible manner at once. In certain communities, these local groups will undoubtedly broaden out into regional and district associations for reasons of economy, and because of local peculiarities of the industry. Many of these local associations did good work during the code regime and many of them kept up their most important services to members. Their reestablishment of services to members on a more effective basis will be under way long before anything of a similar nature could be set up by national bodies.

Close observers of associational effectiveness from the member standpoint see great encouragement in this aspect of the situation, because it is only by serving members in their financial, production, and marketing problems that associations can prove just cause for existence. The grouping of employers, constantly in competition, into local, regional, and district bodies makes possible more frequent personal contact, induces friendlier attitudes, and enhances better understandings. These all spell coöperation for the common good and bring to the individual membership, values they can see and feel and participate in. Members will pay for such values at home, but hesitate to send large dues to higher-ups whose services seem remote.

If national legislation, or some other cause, makes necessary a convocation of representatives from the hinterlands, a *federated* plan will meet all requirements, be less expensive, avoid any possibility of national control of local problems, and will eliminate much of the politics that too often in the past has interfered with conscientious efforts for the benefit of members.

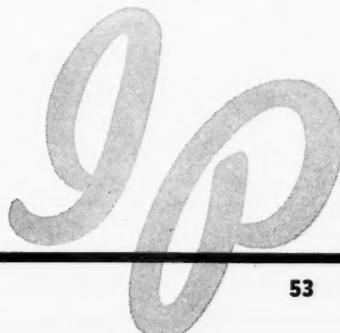
Good Wages and Good Sense

THE PRINTING INDUSTRY was hit hard by the depression. The code improved wages somewhat; it helped prices very little, if any. Now that the code is out of the way there will be a tendency on the part of some to slack away on wages in order to take advantage of present depressed prices.

The people now recognize as they never did before that wages measure the buying power of the nation. On buying power depends the activity of business—where there is money to spend, there are goods to be made and sold. Where there are goods to be made and sold, there is a demand for printing and printed products. Any move to curtail this buying power at its source—wages—is a move to curtail the demand for goods and consequently for printed products.

It is good advertising, good sales effort, good sense, to spend now for wages that will come back later in the form of printing sales. Furthermore, good wages now entering into the price of goods will mean right prices for everyone—prices covering both costs and profits. The trend of business activity is now definitely upward; prices are rising. There is no reason why printing prices should be any exception. They are needed to cover the increased cost of production. It is good business and good sense to charge for printing what it is worth.

In no other industry of the dimensions of printing is so much value added to raw material in manufacturing: which means that skilled craftsmen, intelligent salesmen and competent managers put time and effort into creating, with paper and ink, values which justify good prices. Good prices justify good wages, and good wages help to build the buying power which consumes the goods printing has helped to make and helped to sell. That's business. The better the wages, the better the prices, the better the business. It all is good sense.



The Open Forum

This department is devoted to a frank discussion of topics of interest to the printing industry; the editor does not shoulder the responsibility for any views advanced by contributors

Watchman, What of the Future?

To the Editor: Now that the blue eagle is, both actually and legally, as "dead as a dodo," what next?

A federal law, by constitutional amendment or otherwise, *enforcing* uniform working hours and minimum wages, and eliminating child labor, is the one and only practical solution of the problems that face the printing industry, so far as law can solve them.

Such a law can be enforced, but the ethical features of N.R.A. were absolutely unenforceable for the simple reason that human nature bearing on ethical practices cannot be changed by law or decree of courts. Laws cannot make a fool a wise man, nor convert a rascal into an honest man. Any law attempting any such fallacy merely invites violations and further disrespect for all laws.

With uniform working conditions, master-printers associations, working along practical lines, should be able to establish the industry on a stable and respectable basis. If they cannot they had just as well quit attempting to function.

If these associations will work together to secure a court-proof, nation-wide law regulating hours and wages, without union domination, and secure the co-operation of manufacturers and dealers in printers' equipment, paper mills, and their wholesalers, the printing industry can be put and kept on a respectable basis.

With uniform minimum wage scales and fixed hours, allowing for slight differentials in large centers, and printers' supplies selling at uniform prices, and with uniform terms, we would all be on nearly the same basis and many unfair practices would be no longer practical. If prices can be set on one mill-brand paper, why not on all that we buy?

For years builders of automatic printing machinery have over-emphasized the printer's ability to reduce costs and hence sell lower. Nearly all writers telling printers how to get more business have suggested price inducement as one of the things necessary. If any printer, with the experience of the past six years, is still obsessed with the low-price complex, there is something the matter with his head or judgment. Years ago we tried the price inducement

and advertised some items under the market, but we have learned our lesson and it will never be done again if we have to shut up shop to prevent it.

We contend that the average printer does not need more business, but does need to know his costs and sell his product accordingly. With wage scales and hours fixed by law and some abuses of the supply people remedied, the industry can soon be made respectable.

When the blue eagle began his flight we favored the forty-hour week, the minimum wage scale, and the elimination of child labor, and we still believe these fea-

The code is gone and printers are asking themselves, "What are we missing, if anything?" Others are wondering what good may be salvaged from the untried machinery for organization work that was set up under the code. Here are two opposing opinions from readers as to what should be done about it

tures of the code were right. However, we never had any faith in those features of the law trying to enforce business ethics. They were visionary and unworkable. We are also opposed to government meddling with men's private affairs. This is not a proper function of government.

We paid our code authority dues, but the only things we got in return were some yellow mimeographed bulletins that were of no practical use. (Bear in mind, please, that the bulletins were mimeographed.) Millions of similar ones are going out from Washington covering every subject under the sun, but few are ever read.

We believe the time has arrived for printers' organizations to take stock of their thoughts and acts, and then attempt to solve our mutual troubles in a way that will appeal to small-town printers as well as those of the big city. They cannot be solved by banquets and drinking bouts.

The writer has been in the printing business forty-five years, and for this reason hopes his views may be of some value to his brother printers.—LEWIS SMITH, Pulaski, Virginia.

Wants Government Regulation

To the Editor: Your editorial on the graphic arts code in your May issue might have made a big hit in the front office of many printing plants throughout the country, but I am positive that it did not go over very big in the composing and press rooms of many shops where workers are known to be underpaid.

Perhaps the code is not working out so well in the printing industry. From what I have seen, heard, and read, it is very evident that employers are the ones who threw the monkey wrenches into wheels of the code machinery.

Just like the employers in other lines of business, most of the printing shop owners do not want the Government to dictate what should be paid the workers. The bosses prefer to pay workers as little as possible. That is their chief aim.

Hour and wage problems are the main bones of contention in the graphic arts code. Other grievances are cited by the bosses in ridiculing the code, but these are usually shams. The chief sore spots are hours and wages, but the bosses cannot complain too much about hours and wages without appearing selfish so they introduce other minor grievances.

Labor is an important item in the operation of a print shop. In one of the competing shops in my town, the total payroll a year is \$15,000 for fifteen people—an average income of \$1,000 a year each person. The average hourly wage is 47 cents. Is that a fair wage for a group of craftsmen? Certainly not. It is not enough for a common laborer. A married man cannot support a family on \$1,000 a year.

The less paid in wages, the more room the boss has to play on in out-bidding competitors, and the more room there is for profit. A print shop with an inadequate wage schedule can bid from 5% to 15% lower than a shop that pays living wages, get the business, and still make a good margin of profit.

Who is the winner in a set-up like this? The boss of the under-paid workers.

Who are the losers? *First*, the workers in the under-paid shop. Under-paid workers are always losers. *Second*, the workers in the shop that pays living wages. Work that might go to them is brought to the

cheaper shop. *Third*, the boss of the shop paying living wages. He loses business to the competitors whose price advantage is secured through low wages.

The payroll is the chief weapon of the chiseler in all lines of business. Remember this, the chiseler never works on a small margin of profit, as he might have you believe. Instead, he works on a small payroll and a normal or excess margin.

When competition does not require him to use all the slack at his power due to low wages, he gets underneath the better shop just a trifle. He gets the business, naturally, and on this business he makes an excess margin of profit. At whose expense? The employes.

The graphic arts code which is attempting to equalize shop wages is not being endorsed because the bosses do not want their chief chiseling tool—the payroll—taken away from them.

I believe that a reasonable minimum wage should be established for all the various areas and markets, thereby standardizing labor costs and delivering workers from the mercy of these chiselers. The boss who would still feel like chiseling would have to invade his own profits, which would be unlikely.

The price seller is a real menace to any industry. With fairly high minimum wages established by the Government, price cutting would not be the fat it is now. Competition would be cleaner. Quality, service and salesmanship would gain their proper rewards once more.

Honest price advantages secured as the result of more modern equipment, more efficient workers and more capable management are justifiable and should not be confused with price advantages that accrue from subsistence wages. This, however, is a point that bears investigation as the chiseler usually credits his low cost to modern equipment, capable management, volume, etc., when in reality the difference can be traced to low wages.

You cast my vote for Government regulation in the printing industry, especially regulation of wages.

WISCONSIN.

EDITOR'S NOTE: Author's name withheld at his request.

Raises Question-Mark Question

To the Editor: I was much interested in the problem submitted by "Ohio" in the March number of THE INLAND PRINTER, in regard to the sentence, "One who asks, 'What is money, anyway,' would be quick to kick if short-changed." In fact, I was not only interested, but shocked at the answer and advice given. There is no logical reason for omitting the question mark; and not only that, but good literature recognizes it as a necessity. I assert that the

and without sentences. Am I not right, I ask you. (Note omission of q. m. How do you like it, I wish to inquire.)

In regard to the use of two different marks after "anyway" in the above sentence, that is silly, since it is self-evident that two marks are never used in the same place, except quotes and abbreviation points, which are not really punctuation marks. Quite often both period and exclamation point, for example, seem desirable at the end of a clause or sentence, but whichever thought dominates, determines the use of either—but never both.—ALEXANDER V. JENSEN, *Augustana Book Concern, Rock Island, Illinois.*

Got Quite a Kick

To the Editor: I got quite a kick out of reading in THE INLAND PRINTER a letter written by Clarence Merrill, superintendent of the printing department, United Drug Company, Boston. His letter was very interesting, especially the background that he points out from the days of twenty-five years ago. I have known Mr. Merrill for a number of years, and, as he states, I am a very personal friend of his and have had an opportunity to find out that he is a real printer and craftsman.

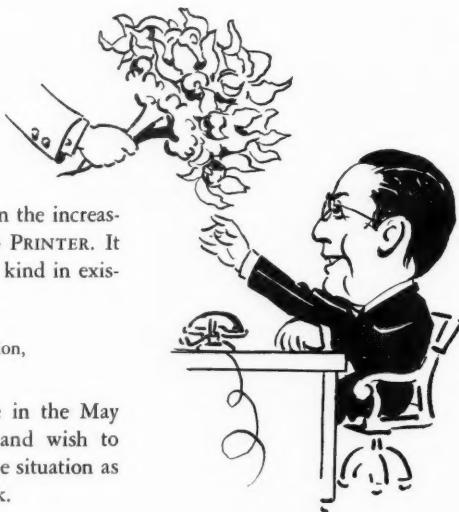
I never knew his real background, however, until I read his letter in THE INLAND PRINTER. He told me, from time to time, of correspondence he conducted with you and other printing craftsmen with whom he exchanged specimens of work as a means of improving his scope and knowledge of the trade. There is no wonder that this group of wide-awake printers was able to attain distinction in the graphic arts.

It is my personal belief that the United Drug Company's printing department is the outstanding private printing plant in the East. The work turned out by this organization under Mr. Merrill's direction is comparable to the best color work produced in the highest-grade commercial plants. It is so unusual to find a private plant producing such high-grade work that the entire credit must be given to Mr. Merrill, although in his letter to you he modestly declines to take the entire credit. He personally has trained every executive in his employ; most of them starting with him in the apprentice stage and coming right up through the various stages under his guidance.—JOHN B. CURRY, *editor, The Trade Compositor, Boston.*



Better Than All Four Others

I am now an eleven-year subscriber to THE INLAND PRINTER, and also take four other printing periodicals. I do not hesitate to say that THE INLAND PRINTER is a better magazine than the rest combined.—B. D. CALDWELL, *of Winnebago, Illinois.*



● Allow me to congratulate you on the increasing attractiveness of **THE INLAND PRINTER**. It is by far the best publication of its kind in existence today, and I read them all.

IRWIN WOODMAN,
The Manz Corporation,
Chicago, Illinois.

● We have read the Code article in the May issue of **THE INLAND PRINTER** and wish to thank you for describing so well the situation as it exists. You have done good work.

W. H. HATTON,
Hatton Press, Incorporated,
Gardner, Massachusetts.

● I am now an eleven-year subscriber, and also take four other printing periodicals, and do not hesitate to say that **THE INLAND PRINTER** is a better magazine than the rest combined.

BASIL D. CALDWELL,
J. P. Leonard Company,
Chicago, Illinois.

● I am not much on writing letters of praise on the improvement of your magazine, but perhaps this might be a good opportunity for me to express my opinion. I think you are doing a splendid job in improving not only the appearance of your magazine but its editorial content as well. I am beginning to like it more and more.

L. A. BRAVERMAN,
The Fleuron Press,
Cincinnati, Ohio.

● This is just a note to inform you of how much I appreciate **THE INLAND PRINTER**. In fact I owe this letter to "Inland" for many years, because I have been an ardent though silent student of its invaluable pages for a long time. I treasure my issues for reference and inspiration gained from them.

HARRY BURG,
The Burg Press,
New York City.

● With an apology for our tardiness, we wish to express our satisfaction with your magazine and its policy.

CARL NIEMACK,
The Printing Shop,
Monrovia, California.

● Thank you for reproducing two of our previous blotters, for we do appreciate that **THE INLAND PRINTER** is the leading magazine of the printing industry.

EUGENE H. GORDON, Treasurer,
Gordon-Taylor, Incorporated,
Cambridge, Massachusetts.

● Enclosed please find money order for \$7.00 in payment of a two-year subscription. I have been a continuous reader of your valuable magazine since 1900, and to miss a copy would be almost equal to the loss of an old friend.

Should you happen to have an extra copy of your new Graphic Arts Catalog, I would appreciate having one for my files.

FRED M. WHITE,
Capper Publications,
Topeka, Kansas.

● **THE INLAND PRINTER** is so popular here, that copies often go astray between the time the postman leaves them and they reach the writer, so would you mind addressing them to me?

R. CUGLEY,
The Specialty Press,
Melbourne, Australia.

● It seems to me that your magazine is getting bigger each month, which probably means that more and more people are advertising in it and finding it a practical business investment.

Certainly you are doing a very progressive job of editing, and I offer you my compliments.

CY NORTON,
Strathmore Paper Company,
West Springfield, Massachusetts.

The Pressroom

Questions relating to pressroom problems are solicited, and will be answered by mail if a self-addressed and stamped envelope is enclosed

By Eugene St. John

Platen Press Halftone Black Inks

Recently we read in THE INLAND PRINTER that platen press halftone black ink is preferable to regular halftone ink for use on platen presses. My experience, and that of our foreman, has been that the platen press halftone black is no better than others when it comes to covering the solids. On the other hand, we have found that dull bond black gives good results, covering the solids (single roll) and on all sorts of coated paper. This may arouse comment. Will you name several good platen press halftone inks? We have tried a dozen brands—no good.

We are sending you the names of halftone blacks and dull halftone blacks for platen presses that are giving entire satisfaction, judging from their popularity. Some of the older platen presses have very poor distribution, so poor that the best ink is taxed to cover solids, but on the newer platen presses with good distribution, a good ink covers solids nicely. We do not recommend bond ink, even the softest grade, for use on coated papers because of stripping and offset problems encountered. A good halftone black is safer for this kind of work.

Printing and Perforating

We have a chance to print a considerable quantity of coupon books, if we can do it economically. While we have a foot-power perforator we would prefer to do this perforating on the press. We have enclosed a drawing showing the form laid out for two colors and the coupon perforations.

Since this is a two-color job and sheets must go through the press twice it is better to carry your perforating rules in the color form. There is hardly room for makeready on the rules if carried in the black form. Perforate on strips of shimming brass. If possible, run the rules parallel to the rollers. Underlay the type with three-ply card and plane down before placing the form in the press. This will help to protect the rollers from being cut by the perforating rules.

Scoring and Die-Cutting

We recently had trouble with a job that had to be scored and die-cut in one operation on a cylinder job press. It was a cardboard sheet that had to be made into a box. Will you please outline proper procedure?

When working on cardboard, reduce the packing so that the sheet is not more than three-thousandths of an inch above

the bearers when printing. A sheet of saw steel, fastened with screws in the cylinder opening (at gripper edge) is preferred for jobs such as you describe, but for an occasional cutting job a thin brass sheet cemented with cold, liquid solder may be used. Since both cutting and scoring rules come in various heights, you will have to feel your way along until you get the right impression on the rules. You can use onion-skin patches under the brass, as required, to get even impression.

Solids on Cloth-Lined Paper

Hope you can give us some suggestions as to how the enclosed label should be printed. Is it possible to print the solids without weave of the cloth showing?

Weave of the cloth will be least perceptible if you print from rubber plates.

Label for Cellulose Tissue

We are confronted with the problem of printing luxury-tax stamps, for the state commission. Stamps must adhere to moisture-proof cellulose tissue. To date, we have been unsuccessful in securing such a paper. Will you kindly give us any information at hand on gummed paper that will serve this purpose and where it may be procured?

Manufacturers of gummed papers make a special one for cellulose tissue, but for proper adhesion it is necessary to moisten the special gum with a mixture of alcohol and castor oil or other mixture instead of water. There is also a special tape for cellulose which will adhere when moistened with water.

Mounting Thin Halftones

We enclose sample of a thin halftone, which is one of a number furnished to us by a customer from a foreign country. We have trouble blocking this thin plate without shoulders for brads or clamps. Anchoring does not answer, and blocking them with a metal similar to vulcanizing also proves unsuccessful. The plates work loose during a run. Is there a better method, such as a special adhesive?

We are giving you the name of a highly recommended adhesive, but do not fail to examine the plates during the run to make sure they are not working loose. This adhesive may be spread between the halftone and the wood base and allowed to dry. Bottom of the copper should be thoroughly cleaned before being cemented.

Asks Details on Anilin Inks

I have been a reader of THE INLAND PRINTER for over forty years and found many valuable suggestions and help in reading its columns. At the present time, and in fact for the past thirty years, I have been in charge of a plant with over fifty cylinder presses.

In THE INLAND PRINTER for April, Page 68, you state that you can use anilin inks on any press with proper rollers. I would appreciate it if you would be kind enough to give me the address of both the rollermaker and inkmaker, as I want to see what I can do with anilin inks.

Enclosed you will find samples of cellulose printing which has been done by us from inks taken off the shelf and doctored with a material which has worked well. The goods was printed and stacked without slipsheeting and, while it is not as smooth as anilin printing, yet it works better than any ink we have been able to buy. What's your opinion?

Your own doctored inks look excellent, indeed. We are sending you the names of successful makers of anilin inks, who will be pleased to give you the names of suppliers of rubber rollers and plates in your vicinity. Anilin inks are used for speed; rotary letterpress and rotogravure presses have been favorites.

To give you an idea of this specialty: One of the first (and still one of the largest) users of anilin inks pours the ink into an open fountain with rubber fountain roller, which transfers the ink to a rubber roller, which in turn transfers the ink to a rubber plate on a cylinder of wood, with makeready under the rubber plate.

The cellulose web passes between rubber plate and a rubber impression cylinder at high speed, and the ink dries immediately. Most of these special rotary presses have bag machines built into them to turn out a complete bag in one or more colors.

What Type of Sheet Heater?

We have just purchased a new cylinder job press and would like to know which type of heater is the best to eliminate offset and to facilitate quick drying?

Both electric and gas heaters are effective. The choice largely depends on local conditions. Look about in your vicinity and learn which is the more popular. A very important addition to this press is a delivery box in which the printed sheets gently float down to the pile on a cushion of warm air. You may buy an adjustable box, or make one from cardboard.

Pyroxylin-Coated Paper

We are having trouble getting proper ink distribution on some pyroxylin-coated paper, as shown by enclosed samples. This particular proof was run on a four-roller cylinder press. It has been checked carefully. We find the cylinder in proper relationship to the bearers, and our rollers are in perfect condition.

Halftone inks work best on pyroxylin-coated paper, if the coating is not thick. The tint should be mixed from halftone ink and magnesia tint base. Streaks at the ends of the two solid tint plates on the samples submitted apparently are due to plates being higher than they should be at these ends under impression.

On Moisture-Proof Cellulose

One of my customers wants me to print a sizable job on moisture-proof cellulose. Will you please give the name of a successful maker of anilin inks? Can these be run on a platen press with composition rollers?

This material is best run from the roll on rotary or roll-feed platen presses, using a rubber form and rubber rollers. If the

job referred to consists of a made-up bag, or other article not too difficult to feed, it may be printed on a platen press.

Ink for Printing on Oilcloth

We have a cook book to print which requires covers of oilcloth, and the question is what kind of ink to use.

Some tracing papers and oilcloths are almost impossible surfaces for printing inks, while others take printing ink which is especially prepared. Send to the ink-maker a sample of the oilcloth you expect to use on this book.

Has Offset on Perfecting Press

What can I use on a coated felt blanket to keep it from picking up lint, and causing offset on the second impression, on a press which prints both sides in one operation?

The best preventive is the correct ink for your press, which you do not name. A special ink is made for each of the various perfecting presses. The pressroom should be kept warm at all times.

Print on Metal With Rubber

We have a problem of printing on metal. Can you suggest a method by which this can be done successfully?

Printing on metal is accomplished by use of rubber forms, halftone ink, and light impression. The prints are varnished with baking-copal varnish, and stoved, if protection from friction and the natural elements is required.

Lye Water as Type Wash

We often use a mild solution of lye water to clean type that has filled up considerably, and it works well. Does this harm the type in any way?

Lye water is an excellent type wash if the type is thoroughly rinsed with water to remove all dirt and sediment. However, it is not necessary to use lye if the forms are brushed out with high-test gasoline (not ethyl), using a brass wire brush, and dried with a soft rag.

Queries on Stereotyping

Does the repeated use of machine-cast forms for making mats tend to wear the sharp lines of the type face? How do stereos stand up on hard-surfaced papers like bond? Are they capable of producing the sharpness of the original?

Wear is unavoidable. Stereos will not stand up as well as electros, and some of the sharpness of the original is lost. Were this not so, stereos would supplant electros for most printing.

Printing on Waxed Cartons

Enclosed is a sample of waxed carton on which four lines have been blocked out with twelve-point rule. The effect is not satisfactory. Would rubber print better, or is it impossible to do a good job on this waxed surface?

Printing on wax is not satisfactory, but you will get the best possible results with a heavy (stiff) cover ink and a light impression, using hard packing in this particular case.

Platen Press Halftone Ink

Enclosed is a job printed on primrose enamel. Our customer is not satisfied and neither are we. We are to print a similar job soon, and want a good impression that will stand out in bold relief on the stock and be black. Would white enamel be better than primrose, and what is the proper ink? We are using a platen press.

This job will look good on either primrose enamel or India dull-coated. With the former use platen press halftone black, and with the latter dull halftone black.

More Ink and Impression Needed

Is the ink, paper, or makeready responsible for the lack of detail in sample number two, submitted herewith, as compared with sample number one?

Number two is printed on slightly thinner and more absorbent paper. The latter requires more ink and a stronger overlay than number one.

The Inland Printer for July, 1935



"In the Days That Wuz"—Far From Home

Cartoon by John T. Nolf, Printer-Artist

Streaks May Be Overcome

When we ran the enclosed job, streaks showed up in the blue impression. No matter how we set the rollers, bought new for the job, we could not get the streaks out. The trouble-shooter from the inkmaker could not help us. We tried both soft and stiff inks. We wrote the press manufacturers, who advised changing the distributor gears, which we did, but still without improvement. We placed the form on another cylinder press and had the same trouble. We have this trouble repeatedly.

As the paper used is quite thick, reduce the packing so that the printed sheet is .003 inch above the cylinder bearers. Make the blue cut level and type high. Set the rollers to a streak on the ink plate from one-sixth to one-fourth inch wide and a little harder against the vibrator. If the streaks persist, turn the form around, with the opposite edge of the plate to the gripper edge of the sheet.

Retarder for Metallic Inks

The last several warm days we've had trouble with metallic inks drying on the press. Can you suggest a remedy?

Metallic inks are mixed with a special varnish. Different inkmakers have various formulas for this varnish. We suggest that you consult your inkmaker as to the preferred retarder.

Roller Composition Formula

Can you give me the formula for a good roller composition that will run a full season or two and have the tack to do it? I have had a roller of this kind and it used to cost no more than a very poor one-season roller.

We are giving you the names of the makers of the best rollers of all types, including composition. The life of a roller depends on other conditions, as well as on the formula. You could hardly hope to make a better roller than these concerns of long and successful experience. Naturally they are not broadcasting their trade secrets and for this reason no reliable formula is available to those who would experiment.

Paper-Cutter Clamp Binds

Will you inform us how to trim labels as small as the enclosed sample? We have a twenty-six-inch cutter, and the clamp will come to only one and three-quarter inches without binding. Is there a way of using our cutter or must these labels be die-cut?

If your cutter has been repaired, it is possible that the back gage and the clamp do not interlock as they should, and do on a new cutter. Failure to interlock would cause binding. A machinist can correct this. Then you can trim labels smaller than your sample and as narrow as five-eighths inch.

"Malgomania" Labels

Will you please advise the writer where he can obtain "Malgomania" labels?

Can any reader help us out on this?

Overseas Experts Comment On Streamline Gravure

By STEPHEN HENRY HORGAN

»» OUR "GRAVURE GOES STREAMLINE" article in the June "I. P." naturally attracted great interest among printers and publishers everywhere. From M. Fred Thevoz, France, who has supplied our pages in the past with rotogravure inserts showing the perfection to which he has brought "gravure" printing in colors, chiefly by his improvements in getting register. He writes: "Of course inks are very important and I am very glad that American inventors have succeeded in reducing the time of drying the inks." He tells of new and important installations of rotogravure in Milan, Italy, and in South America, and adds: "Who knows but that I may take time to cross to the United States in the near future."

London was also prompt to notice the article, for the leading rotogravure printer in colors in the British Empire writes that Oldhams Press, Limited, is putting in streamline ink fountains. To those who have not heard of this British printery, it is interesting to state that it prints *The Daily Herald* with 2,000,000 circulation; *The People* having 3,000,000 circulation, and *John Bull* requiring 1,500,000 weekly. Beside these the firm owns and prints twenty-two other publications, and prints fifty publications for the trade. To turn out these tons of publications, requires 8,000 employees.

The enterprising *London Times*, owned by Lord Astor, an American by birth, experimented for years to find a practical method for getting color printing into its pages. Relief engravings were tried, then offset and pantone. Finally it issued several supplements with the aid of the "Intersetor." (Described in THE INLAND PRINTER, February, 1932, Page 62, and illustrated a month later, Page 84.) This did not meet its requirements entirely, so "streamline gravure" may supplant the Intersetor.

R. Hoe and Company, of New York City, our oldest press builder, established in 1805, foresaw the possibilities of streamline rotogravure ink fountains and invited the writer to see what it was doing. It was found that closed ink fountains are being attached to all its rotogravure presses. Then I went to the Neogravure plant to see its newest press in operation turning out colored supplements in rotogravure for several publications. Superintendent F. M. Stewart showed me through a model plant. A five-unit Hoe was printing four colors on one side of the web and one on the other side, at a speed of 15,000 revolutions an hour, I was told.

The rotogravure ink used was highly volatile, enclosed in airtight ink fountains. There being no air pressure inside the fountains, the ink odor could scarcely be detected. To secure complete evaporation of the volatile ink solvent from the paper, the printed web passes through a short air chamber, where it is fanned with hot and cold air before reaching the next color impression cylinder. The Neogravure plant is a subsidiary of The Cuneo Press, which operates eight plants, five in Chicago, and employs 5,000 workers.

The Goss Company, of Chicago, and Harris-Seybold-Potter, of Cleveland, are building presses with streamline, rapid-drying ink fountains. Their next step may be to apply them to typographic and offset printing. We must wait and see what develops.

I. P. Brevities

Miscellaneous news and unusual bits from here and there the world over which should prove of interest to printers as items of information and reference

FEW MEN CAN USE MARBLING PROCESS

We have been told there are less than a score of men in America capable of working the marbling process from beginning to end. It is that branch of the bookbinder's art by which book edges and finishing sheets are given those unique designs in so many lovely colors. While the process has been used in many countries for many years, the artisans familiar with it are comparatively few, and have individual styles and methods in their work.

A mucilaginous mass, obtained by dissolving gums, such as tragacanth, in cold water, provides the medium on which the specially prepared colors are floated. Mineral colors and dyes, for the most part, which will not unite with water or moisture, are ground in methylated spirits, or similar elements, to form the many ink colors that are used. They float on top of the mucilaginous foundation without uniting with it. When ink is poured on top of this foundation the colors take fantastic shapes. The operator is able, by his skill, to turn them into exquisite designs and complicated patterns. When the edge of a book or the surface of paper touches the inky surface of the mucilaginous mass, the design is immediately transferred to the paper.

Utilitarian and Artistic

An English printing-inkmaker now prints the background of his can labels in the same color as the ink contained in the can. All his labels have been redesigned along utilitarian and artistic lines but retaining a certain mark of distinction characteristic of the firm's standing in the trade. The printer, as well as the inkmaker, finds label color identification on the can a distinct advantage in many ways.

OUR PACKAGING PRAISED ABROAD

The packages of some American branded goods which won prizes at the all-American packaging contest last year are now on exhibition in London, England. "These exhibits reach a high standard," says the *British and Colonial Printer and Stationer*. "While so many of the continental designs

reveal great artistry, it is the American work that arrests the eye by its combination of suitability and selling force. New materials and new devices have been skilfully employed, and a higher standard of production has been attained, as is evidenced by several excellent examples seen in the exhibition of printing on boards, foils, metals, transparent papers."

WHY BOOKS HAVE PLAIN BACK COVERS

Back in the Victorian age, our drawing-rooms had many little tables for bric-a-brac, and frequently for books, which were laid on the table face up. Catering to this custom, books began to be published especially for table use. It was not long until publishers reasoned that if a book were to lie face upward on the table it was unnecessary to decorate the back cover, as it would not be seen. So the plain back-cover style grew up and has been continued to this day, although the reason for it no longer exists, as books seldom lie on drawing-room tables.

Profits in Safe Motoring

Local printers associations can obtain some good business for their members by getting behind the present campaign throughout the country to reduce motor accidents and the resulting deaths and maiming of citizens. One potent factor in the campaign is "spreading by advertising the idea of safety-first motoring to the millions who drive, and to pedestrians whose carelessness must also be checked."

REPORTERS MADE OF VERY GOOD STUFF

Out in Salt Lake City lives Max Ryser, ten years old, and ambitious to be a newspaper reporter. Walking along the street one day recently he heard shots in a nearby store. "Maybe there's a story," he thought as he dashed into the building to find a wounded policeman on the floor, a man and a woman making a getaway. Stealthily he followed them to a hotel, then notified the police. A squad surrounded and attacked the bandits. After an exchange of shots in which the male desperado and a

policeman were wounded, the bandits were arrested.

Max slipped away to a cafe, wrote his story and dashed to the *Tribune* editorial rooms with it. His "piece about the big shooting" was published in full. Asked if he hadn't been scared during the shooting, he replied, "I'm going to be a newspaper reporter and a reporter has to have nerve."

UNDAUNTED DESPITE MANY HANDICAPS

Almost completely paralyzed in legs and arms, Elmer A. Burnham, for fifteen years, has conducted the Burnham Press at Hyde Park, Massachusetts. With one good finger and thumb on his right hand, and with tweezers held between teeth, he would pick out and set type, and afterwards distribute it. His press was motor driven. In order to raise his hand to his teeth, to direct the tweezers with which he fed the press and removed printed sheets, he had to swing his arm like a pendulum, catch it in his teeth when halfway up, and then lift it the remainder of the way. He manages to get about the shop with the aid of an iron brace on his leg.

He had built up a printing business which has provided a comfortable living for a wife and three children. But the other day he lost his good finger and thumb under the knife of the paper cutter. Undaunted and still enamored of the printing business, he is now reading proof, for which work he equipped himself by night study.

Official Japanese statistics in the printing industries in 1932 show the gross output a worker a year to be \$2,255. In America, the average sales a mechanical employee for the same year was \$4,637, according to the United Typothetae. In England, the output a worker was \$2,380. The high standard of living required by the American people has given the American printer a high value on his production.

Printers Get a Discount

An arrangement has been made between printers and engravers in England whereby the former will receive 25 per cent discount off the price of engravings to be used in their own advertising and publicity. It's good business for both.

CHECKS AND DRAFTS OF STANDARD SIZE

Results of a recent survey show that 85 per cent of all checks and drafts used in America are of standard size. But the American Bankers Association wants to make it 100 per cent, and again urges universal adherence to the adopted uniform size and arrangement of subject matter. "Bank checks are our chief medium of exchange in the United States, and represent the vehicle through which 96 per cent of our commercial and business transactions are conveyed. The daily liquidation of this enormous volume of credit exchange constitutes nine-tenths of internal banking expense. Much of this expense, running well into the millions, can be saved through universal adoption of standard sizes of bank checks and drafts, and uniform placement of essential data on their faces," pleads the A.B.A.

Some special advantages of following the standards are: Saves paper by cutting from standard size stock without waste; eliminates many misunderstandings and inconvenience; saves time in filing, finding and handling while being checked; eliminates wasted filing space by uniformity of size.

Paper, Bugs, and Gas

The necessity for using fumigating gases to rid written and printed materials of destructive insects has given the National Bureau of Standards the task of determining possible effects of gases on the papers themselves. The bureau's forthcoming report will be looked for with keen interest by—the insects.

TOWEL AND TIN CUP ARE STILL WITH US

In spite of codes and courts, the old "printin' house towel" is still bearing up well. A recent Government survey shows that 26 per cent of employees continue to add to its substance those properties which in ages past enabled it to "stand alone" in the community.

But the old drinking cup or dipper, rust covered even as the old oaken bucket was moss covered, stands in still wider favor. Nearly 46 per cent of printing house employees "drinking from the same canteen" in preference to bubblers and other devices.

Typography

Here, selected items will be constructively criticized by precept and example, criticism being based upon sound fundamental principles which effect all visual impressions

By Guest Editor

»»» ABOUT TEN YEARS AGO, when we felt the urge to do something up-to-date in the way of typographic layout, we took our pencil in hand and turned out a piece similar to the one shown in the upper-left corner of the panel below.

All accepted rules of legibility were thrown to the wind. Some argued that we must not be bound by previous teaching. So, at the beginning of a modernistic era of typographical design in America, we placed just as many square, round, half-round, and various triangular-shaped spots as possible around the type matter.

This violation of simplicity and shape-harmony in modernistic design could not continue for the reason that such decoration overshadowed any message the type carried to the reader. We learned, however, from the modernistic influx of various-shaped spots that we needed a new typographic style to attract attention.

At the beginning of this new movement there was no question but what the reader's attention was arrested by our weird patterns of decoration, but his mind was so concerned with the mass of various shapes that he seldom attempted to read the type message. It was impossible for his mind to concentrate as he dodged through the maze of decoration. When this was again realized (thanks to a certain group, we knew this before 1925, but it was one of the fundamentals we threw to the wind) an elimination of the decorative spots took place. We began to study new ways of arranging headings and text matter to attract attention, while keeping them as legible as possible.

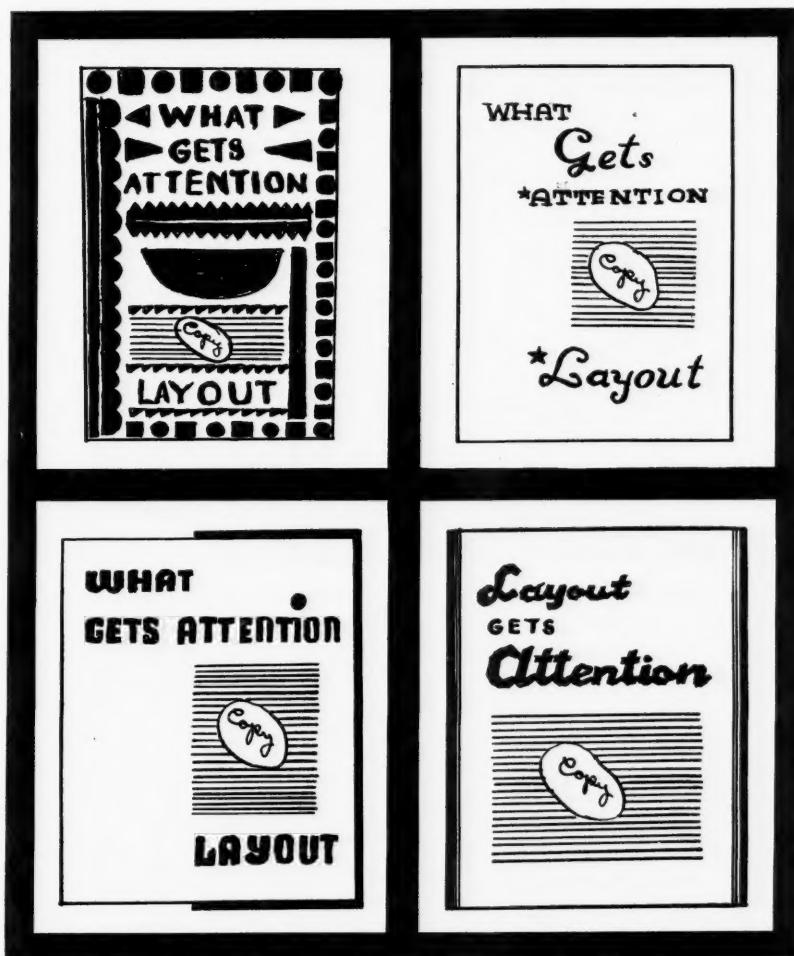
We also learned during our experiments with headings and text matter, new ways of placing our material in typographic arrangements—a quality called "movement." The theory back of this "movement" idea is not to let the reader's eye come to rest. After we once have his attention on the main headline, all the following component parts of the advertisement are arranged in such a manner as to direct his eyes through to the last word. It provides a diplomatic way to conduct the reader through the advertisement.

In developing this "movement" element, it was quite a surprise to find the many arrangements that could be adapted

to this style. It was found that the copy itself really determined the shape of the design. Of course, this style of typography requires slightly more time for preparation of copy than when every line is centered, but requires far less time to handle it mechanically than was spent on the early modernistic efforts. On the other hand, this new style more than repays for the time spent, because of its interesting and freshened appearance. It places personality in an advertisement and brings it out of the common, garden-variety of composition, which lacks individuality.

The accompanying groups of sketches shows only two shapes, yet should an entire newspaper page of this style be congregated, each advertisement would have a certain amount of individuality. This matter of giving several advertisements such an exclusive appearance without the use of illustration would be rather difficult where all-centered balance was used.

No attempt will be made to review all seven of the modern sketches, but attention is called to the one in the lower-left corner, because of its hint of third dimension. Examples of this effect have been



Remember "way back when" typographic nightmares like the example in the upper left-hand corner of this group were called modern? Opponents of this "cockroach" typography, The Inland Printer included, were called reactionary back numbers. Then came the smart, modern work of today

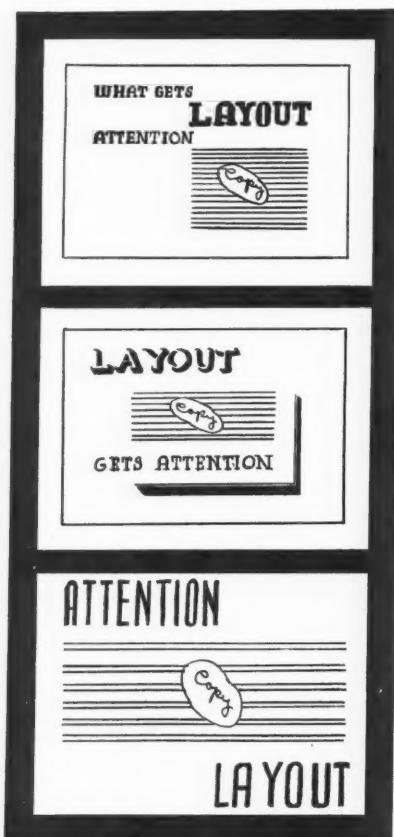
noted for many months, and is one way the writer would arrange type matter in relation to the heavy border surrounding the right-hand side of the advertisement. The third dimension is more emphasized below in the center piece of the group of sketches. Any of the new third-dimension type faces could be used here in conjunction with the rules, as shown, and would be effective.

Perhaps the last one of the group would be the choice of most ultra-modern designers, because of its utter simplicity and frank presentation.

Many other arrangements of this same copy could be created, but seven only are offered here, to show how we would handle the piece in preference to the prevailing style nine or ten years ago.

Recently there came before the writer some data showing the pulling power of straight type display, line drawings, and photographs, respectively. The tests were carried out and the figures compiled by a reliable concern, and the result showed that the straight typographical specimen had fewer eye-arresting qualities than either of the other two.

This sounds rather discouraging to us who work with types, borders, and orna-



Sane, modern advertisements featuring sound layout principles. Note how rules of varying weight accent three-dimensional effect of the main heading, sketched to suggest Umbra type

ments. But before we throw our composing stick away and say, "what's the use?" listen to this: We believe the specimen furnished for this test was hardly a fair one, because it lacked the modern touch advertising typography has today. Should it have had this quality it would be a safe bet that the results would have given it a much higher percentage. The typographical specimen used was of the 1915-20 period: headline too weak, too much copy

for the space, white space poorly distributed, centered composition and uninteresting shape.

This matter is brought before those who work almost exclusively with type, to show that we must be on the watch continually for every new trend in typographical thought of the industry. We must give our customers the benefit of these new ideas, or be outsold by men who originate better methods than we to help sell goods.

TO SAVE TIME MAKING UP DISPLAY WORK

» » AMONG VARIOUS LINES of specialty work produced in printing establishments are display cards, such as those used in department stores for "special sales"; window placards, street-car cards, signs, and poster-type placards seen in railroad stations, in banks, and in public-library buildings. Most of these advertising cards are printed in one, two, or more colors.

The great majority of the typographical designs are without type ornaments, rules, or borders. The copy is brief in almost all instances, the principal idea being a handsome form of easy-to-read typography that "tells the story at a glance."

By following modern engineering principles, the layout and complete form for each card is produced quickly, as well as accurately. The system is simple, saving time and unnecessary labor, and provides for desired changes before spacing material is inserted. The same method may also be applied to other display typography. Moreover, all kinds of machine display composition may be handled to the same advantage as foundry type in this system of setting placard forms rapidly.

In the first place, the copy for the cards is prepared, edited, and okayed. Then, on one of the cards, a rough layout for the display sections of the form to be composed is drawn with a lead-pencil or with crayon, particular attention being paid to specified body sizes of large display type and to pre-determined positions of lines.

In the case of a two-color form, the black or dark-color parts are marked with a red crayon. The finished layout is to be used not only as a pattern for the form to be set, but also as a gage for testing the body size and length of each line of large type before it is placed in the form, the tests being made as follows:

According to both the copy and the layout, the compositor first sets up each line of large display type. He then ties a string around each line. All of the units are next proved on a sheet of ordinary white paper. With a pair of scissors, individual "cutouts" of each printed line are made from the proof sheet, these "cutouts" having plain, straight edges.

The tests for both the correct sizes of type lines and their proper positions are made simply by laying the respective "cutouts" on the layout card, at places indicated by the rough drawing. These tests show to a certainty whether certain lines of large type are of the desired lengths or not; whether other lines could be set in larger or smaller sizes to greater advantage; and, by moving the "cutouts" to various positions on the layout card, the most desirable positions for all the display matter may be ascertained without guessing as to how it will look when finished.

Once necessary corrections have been made, and all the various loose "cutouts" have been laid in approved positions on the layout, the "cutouts" are lightly pasted to the card in position. Then the layout card becomes a pattern to facilitate the makeup of the form, for, with a type gage laid over the layout, the compositor can tell the precise amount of spacing to be placed between the type sections in the form. The form is made up rapidly in the following manner:

All the type is placed on the surface of an imposing table, in proper arrangement, but, as yet, without using spacing material. Around this loose assembly is placed a chase. Then, in sizes and places to predetermine the full dimensions of the form, lockup furniture and quoins are put inside the chase.

The work of making up the form, with insertion of suitable spacing material, now becomes a simple and easy matter. Wide space between display lines, or space separating display matter and smaller units of type composition, can be filled in quickly with pieces of labor-saving iron furniture, large sizes of quads, regular slugs or with any of the kinds of spacing material produced on casting machines.

In the case of a form to be printed in two colors, two chases of the same size, equipped with lockup furniture and with quoins are positioned side by side on the imposing table and, following the pasted layout on the card as for the two colors, the respective units of type are placed properly in each chase.

Here is another efficient method of making up two-color forms for window placards or similar display cards. This method calls for a rough layout, but separation and arrangement of the colors are not finished until after the complete form has been set and made up in a chase.

For example, some parts of the form are to be printed in black; the other portions in red. First, a proof of the entire form is taken in black ink on a sheet of coated book paper. Secondly, another proof of the same form is taken in red ink on a sheet of book paper.

Only then is the desired arrangement of the red parts of the form decided. By studying the printed form on both black and red proof sheets, display and other matter to be printed in red can be determined to the greatest advantage, without guessing as to how it will look.

From the proof in red ink, all the units to be printed on the cards in red are cut out neatly. Then, these "cutouts" are pasted on to the proof in black, placed in exact registered positions over the same words or lines of type that are to be printed in black.

This shows how the form will appear when printed in black and red. Changes in the arrangement of the color scheme can be made easily.

The pasted proof sheet is folded, as required, and used as a register sheet in making up the form for red printing. The type sections for the red form may be readily lifted out of the original black form, the resulting open spaces being filled in with metal furniture, slugs, or other spacing material. With the aid of the folded register sheet, the form for printing in red may be made up and filled with spacing material quickly.

★ ★

Spikes "Over-Production"

William Feather, the business philosopher, tells the following incident—which has a moral that could be applied to many a business in these times:

One day recently a man stepped up to me in the lobby of an office building, and said that his business had showed a profit for the half-year. He is engaged in a highly competitive industry on a large scale. His profit, he said, was real; it represented what was left after payment of all fixed charges and allowance for depreciation.

His secret, he explained, was "the coördination of production to profitable sales." Put in simpler language, he meant he was not producing goods that could not be sold at a profit.

Undue eagerness for a large volume of sales is one of the causes of the prolonged depression, he maintained. He has discarded all notions of how much business his company must do. He is not interested in doing a big business at a loss. Instead he handles less money, opens fewer accounts, travels less, worries less, but "keeps in the black."—*Jobson's Journal*.

"Modernistic" Compounding

Compound-conscious writer ignores rule book and welds words together in new and awe-inspiring combinations

By EDWARD N. TEALL

» » OLDTIMERS WHO HAVE not kept in touch with recent developments in the compounding of words would pop their eyes at sight of some modern print. (They, I think, would have been much more likely to write it "old timers.") Whether they know it or not, the present-day writers are deeply compound-conscious. They give no indication of having a fixed philosophy of compounding, to say nothing of a detailed, workable style; but they do so many funny things in putting words together, the reader who has any interest at all in compounding as an art must recognize the fact that we are on our way toward new customs.

"Floodrefugee" as one word looks "funny," but the vowels and consonants read clearly enough from start to finish to enable any reader to "get" the word quickly. But take "tagend," all by itself, and it requires a little thinking—at least for minds of my own grade of intelligence—to work it into "tag end." The "g" in front of the "e" looks soft, as we are used to having it in words like "legend." It is necessary to conclude that the writers who stick words together in this way are utterly unaware of existence of facts about consonants changing their sound before different vowels; also, that pronunciation and compounding are related.

These examples are found in "Pylon," by William Faulkner, a 1935 novel published by the firm of Harrison Smith and Robert Haas, in New York. The compounding throughout the book is an awful and a fearsome thing. It is interesting, as a curiosity, to those to whom compounding is part of the problems of their daily work: to writers, editors, compositors, and proofreaders. Also it is somewhat important to observers of signs of the times. It would be ridiculous to assert that it is without influence on the public; every reader, whether consciously or otherwise, is simply bound to be affected by the sight of these strange compounds parading past him in print.

First, let us see what Faulkner does with the hyphen. He does not use it much; his inclination is strongly in the direction of the solid form. He does use the hyphen in combination of color-names: *purple-and-gold*, *red-white-and-black*. Then we find *pen-and-ink* (adjective), *glass-and-steel*, *steel-and-chromium*, *head-and-shoulders*,

not-quite-settled. It occurs in such combinations as *dot-dot-dash-dot* and *thump-thump-thump*; also in *sill-less* and *wall-less*. But here is where the disorderly genius of the moderns breaks out: *whiskey-and-ginreeking*, and also *bayou-and-swampsuspired air*. These are gems of purest ray serene.

Next let us note the ordinary one-word forms in the long list: *overnight*, *muscle-bound*, *airport*, *passport*, *airplane*, *fingernail*, *lamppost*, *taxicab*, *ripcord*, *rowboat*, *haircut*, *driveway*, *runway*, *supercharger*, *scarecrow*, *ghostlike*, *underpass* (noun), *tablecloth*, *airmail*, *reassemble*, *grandstand*, *postcard*, *newsboy*, *offhand*, *dinnertime*, *manhole*, *whitewings*, *athwart*, *headlight*, *lacelike*, *floorboard*, *bathtub*, *dishpan*, *ice-water*, *dirtymouthed*. Of course these words are not universally written this way, but they are the most favored form, and none of them would "bother" any reader.

But here is a group, quite similar in construction, in which practice breaks more sharply, and in which perhaps the hyphenated or two-word "phrase" form would be more favored: *beltbuckle*, *cuff-link*, *golfclub*, *outwardfacing*, *goaline*, *halfsoled*, *shieldshaped*, *smokecolored*, *waswaisted*, *dungareeclad*, *mealcolored*, *brightpolished*, *engineparts*, *scarctasted*, *desklamp*, *saddleleather*, *playingcard*, *trenchcoat*, *blackrimmed*, *goldstudded*, *shopwindow*, *beerbottle*, *blueshaven*.

Those to whom these matters are interesting will not tire of detail; even word-lists are interesting because they suggest so many lines of analytical comment. So let's go ahead, and look at some of Faulkner's really extraordinary specimens. Here we go: *confettisatter* (noun), *cheeseclothlettered*, *mirageline*, *circuitriderlooking*, *the downfunnelled light*, *corpseglare* (noun and verb), *confettidrift*, *coffincubicles*, *scribblescrauled*, *coinfumble* (as verb), *wirebum* (noun), *curbchannelled*, *imitationleather*, *canallock*, *weddingpresent*, *machinesymmetry* (of a new hat), *umbrellarib*, *neartropical*, *bottomupwards*, ending with *neartweed*. That last one stopped me clean for a moment.

What particularly interests me in looking over these lists is that while the group immediately preceding suggests a determined intention to be unusual, my final list, of two-word forms, gives check to this idea: *tennis shoes*, *polo pony*, *trolley*

wire, passenger bus, aeroplane wing, oak stump, safety wire, shirt pocket, walking shoes, starting bomb, field pylon, candy counter, propeller blade, emergency parachute, hangar roof, street corner, parachute jump, copy paper, cotter key, shell road, gasoline truck, pocket knife, dollar watch, cob pipe, football player, barber college, gallery post, city limits, ticket window, in single file—and so on.

Why not *polopony*, *passengerbus*, *propellerblade*, *emergencyparachute*? These would be consistent with the style followed in most such combinations as they have been used throughout the book.

To me the lapse into conventional style is extremely interesting and significant. These lapses occur when the writer is unselfconscious. The odd combinations shown in the lists cannot have been used, it would seem, without some intention to be obviously, conspicuously "different." Faulkner may not have felt that way as he wrote these pages. He may have settled into a sort of style-consciousness after too much indulgence. But the beginning of the thing, in his early writing days, must surely have sprung from pondering, first impulsive then deliberate, on such matters.

It would seem that when this author is absorbed in the spirit and essence of his story he forgets to do things to words, using them in the common way—as to compounding. But there are times when he becomes form-conscious, and then he invents these strange weldings. Isn't it logical to see in this pretty strong evidence that compounding works better when kept free of fantastic ideas and held to the sound and solid principles of clarity and consistency, which provide a safe guide?

Nothing is to be gained by making a sacred cow of compounding—or by dismissing it as a hobby of the language cranks. Compounding is a necessity. It is part of our language structure. It is puzzling, difficult—but not a fathomless mystery, not impossible of practical treatment. Neither those who sidestep it nor those who turn it into a fantastic nightmare are doing right. What we need is a workable system for printers. Consistency should be held in respect but not turned into an idol. Complete consistency is impossible. Good style is attainable.

Faulkner's curious compounding helps—by showing the extremes against which practical workers must guard.

★ ★

Sends Copies to Sweden

"If, as has been said, genius is the capacity for taking infinite pains, the elder Sahlin is a genius of the first magnitude." So writes an American critic about the work of a distinguished Swedish typog-



Nearing seventy years old, the father of the Sahlin boys, ace typographers of Buffalo, is willing to embrace modern display methods and able to put them into effect, as these blotters indicate

rapher, father of brothers who have made their mark in America. Emil Georg Sahlin and his brother Axel Edward received their sound early training in Otto Grahn's famous print shop in Sweden, where for twenty years their father was supervisor. Now Axel Edward has his own workshop in Buffalo. For many years he was superintendent of printing at the Roycroft Press. Both brothers have justified the tradition of generations of fine craftsmen-

ship, and early training and association with good workmanship.

Sending in some of his father's work, Emil Georg Sahlin writes: "My father is sixty-eight years old, and a very active typographer located in Malmö, Sweden, at Malmö Tryckeri and Pappersbolag. He sent me the enclosed nine blotting papers that he asked me to mail you for criticism, as he does not write or speak English. He would be very pleased to see something in THE INLAND PRINTER about them, as I send him the magazines every month, which he enjoys and studies carefully."

★ ★

Follows Scoreboard

There is food for thought for all printers in a letter from Thomas A. Baggs, of the advertising department of Chrysler Corporation. As everyone knows, this big auto company does a tremendous amount of advertising, and it naturally follows that its staff has a keen interest in typographic styles and trends.

Baggs does not leave the choice to personal taste, nor to guesswork. Instead, he turns to *The Typographic Scoreboard* from time to time to study the choice of advertisers in leading publications.

"It was interesting to renew acquaintance with your lucid pages," he writes. "It so happens I have had occasion to refer for necessary information to your *Typographic Scoreboard*."

When considering refurbishing your type faces, when recommending a type to a customer, *The Typographic Scoreboard* offers you the support of knowing the preferences of leading users of printing.

En trycksak
stor eller liten, skall framkomma
i sådant skick att den
observeras.

Den skall skilje sig från mängden. Den bör icke med
delssamma hamna i papperskorgen.
Vänd Eder till oss. Vi stå till tjänst
med förslag.

Malmö Tryckeri- & Pappersbolag
BOKTRYCKERI
Trygghetsgatan 10 Tel. 237 01 & 204 42

Många Bäckar Små ...

VÄND Eder till oss med
Edra trycksaker,
även de minsta och
Ni skall bli belåtn.

Malmö Tryckeri- & Pappersbolag
BOKTRYCKERI
Trygghetsgatan 10
Tel. 237 01 - 204 42

Maybe "you can't teach an old dog new tricks," but the man Pere Sahlin keeps in step with his boys

The Inland Printer for July, 1935

Let's Consider Bronzing Possibilities



By HARRY HILLMAN

Bronze has "stopping power," whether it appears on a printed page or package. Here are some pointers on the use of bronzing equipment and on metallic inks

»»» ABOUT FIVE YEARS AGO the first spread was printed with metallic ink on the regular body pages of a nationally distributed weekly magazine. The issue got to readers just two days behind schedule. Possibly the publisher and his mechanical superintendent had some new gray hairs, but a great mechanical battle had been won. A set of emergency color plates that would have permitted substitution of gray ink for aluminum stood beside the presses, unused. Both printers, and the advertising world, were electrified. The publisher was swamped with requests from advertisers wanting metallic ink, but at least four months passed before the publisher was ready to repeat the performance.

Thus began a wave of bronzing and metallic inks that momentarily threatened to engulf the printing field. General magazines seemed filled with eye-compelling pages and spreads carrying considerable quantities of both gold and aluminum. Advertisers welcomed the extra "stopping power" of metallic inks. Printers delighted in their excellent manipulation. But in time the novelty wore off. The wave subsided, temporarily at least, and now is below the expected future "normal."

In other classes of printed matter, however, there is a decided increase in the use of bronzing (both gold and aluminum), metallic inks, and the use of pyroxylin-coated paper. Should any evidence of the increase be necessary, witness the enormous amount of work being done on labels, box covers, cigaret wrappers and cartons, and other types of printed matter. All manufacturers of bronzing machines report a noticeable increase in both letterpress and lithographic fields. Most of these increases probably can be attributed to successful use of metallic inks in general magazines, plus mechanical improvements in the handling of both inks and powders.

The added capacity for attracting and holding attention given to printed matter by bronzing, or the more recently devel-

oped pyroxylin-coated papers, merits the attention of printers who strive to get utmost returns for their customers. Not only novelty, but added "class" is given to printed matter through properly applied bronzing. (Any additional references to "bronzing" in this article are intended to include metallic inks.)

When bronzing is mentioned to the average printer he recalls the "good old

Best bronzing results come as the result of experience, following careful study of and adherence to the instructions of manufacturers. These instructions are simple, dealing principally with necessary precautions to assure cleanliness, which are essential if smudging is to be avoided, and to prevent foreign matter mixing with the bronze powder and causing it to lose luster. Additional instructions cover adjust-

Bronzing in Letterpress and Lithographic Printing

The Health Committee of the Joint-Industrial Council of the Printing Trades has issued a further reminder leaflet on bronzing in letterpress and in lithographic printing. As bronzing is now a general practice, it is well to renew the warning issued in the earlier leaflet.

"From the information available, bronze dust appears to be dangerous to health in so far as it makes the workers very susceptible to diseases of the respiratory organs, such as pneumonia and pleurisy. It is also undoubtedly a source of great discomfort to them when working.

"The main points insisted upon are: (1) An efficient exhaust draught, so that by its action any escape of the powder may be effectively withdrawn from the atmosphere. (2) The provision of overalls and head coverings, ample washing facilities, and clean towels for all workers. (3) That the preparation or consumption of food—or

drink—shall not take place in a workshop in which bronzing is being done.

"The supply of milk or milk and soda to operators engaged in bronzing is recommended by many experienced in bronzing operations as a useful antidote to any possible evil effects, but the best preventive is the use of an efficient, modern bronzing machine. For this reason, in the interests of health and efficiency, employers are strongly recommended to look into the condition of this part of their plant."

Modern bronzing machines include complete bronzing, dusting-off, and burnishing, and the escape of dry powder is really infinitesimal. That is, of course, during running, but even with these machines the escape of powder is unavoidable while being cleaned. Such operation should be done preferably out of the ordinary working hours when other employees are absent.

—*The British Printer*.

days" when bronze powder was applied by hand with a wad of cotton immediately after sheets came from the press. Surplus powder was wiped off with another wad of cotton after the work dried. During these operations the air throughout the plant was filled with fine particles and headaches were common. Despite mechanical developments there still are opportunities to use hand dusting on short runs. When done under proper conditions in a well ventilated, segregated part of the plant, little difficulty should be experienced with this work.

Bronzing, as done today by machines that have eliminated many former difficulties and hazards, is a highly perfected process. Several of the machines now on the market can be operated in the open pressroom, and are synchronized so that sheets feed direct from press to bronzer without rehandling.

ment of grippers or tapes that carry sheets through the machine, and adjustment of bronzing pads, cleaning rolls, or pads that remove the surplus.

It is in application of the vehicle that holds bronze powder on the sheet that judgment resulting from experience must be used. Tenacity depends on adaptation of the vehicle or size to the particular kind of paper used. Each new paper, each new ink, each job, presents a new problem, and wisdom dictates "see your inkmaker."

An absorbent paper requires that the size be somewhat heavier in body and mixed with a stiffer varnish than when better grade enamels are used. In the case of rougher papers which are highly absorbent, it may be necessary to use a base before applying the size, in order to have bronze adhere firmly.

No greater mistake can be made than to suppose that any old inks can be scraped

together, mixed and used for the base or size. They are too apt to crystallize and cause the bronze to flake off the sheet. Better results will be secured, time and expense saved by making certain that the proper size is used. Furthermore, poor color of the size will affect color and brilliancy of the bronze.

Particles of gold bronze powder floating in the air around a machine apparently offer no fire hazard. Aluminum bronze powder becomes a combustible dust if floated or distributed through the air in sufficiently dense quantities, or in the exact proportions that permit it to be touched off by a spark or excessive heat. Modern bronzing machines, with their efficient filters, eject very little dust into the atmosphere and dust explosions are practically unknown. If dust is present, however, all motors should either be shrouded, or should operate without commutators. Belts that generate static should be thoroughly grounded. Bearings that are found to heat should be inspected regularly. Electrical connections around the machine should be in perfect condition to prevent sparking. The precautions just cited should prevail on all equipment that contacts paper.

In the several newer types of bronzing machines now in use, surplus powder removed from the sheet after dusting is carried by suction to a collection chamber. Built-in, multiple exhaust and filter systems extract bronze powder for re-use, and return filtered air to the room at negligible velocity. It is recommended that some new bronze be mixed with reclaimed powder to retain brilliancy in finished work.

Various methods are used for removing excess bronze powder. Flat-type bronzing machines, so-called because sheets pass through the machine on horizontal tapes, employ endless belts faced with wool skin. A new, high-speed gripper-type machine employs dusting rolls consisting of cotton fabric discs, mounted side-by-side on a machined steel core, with thin washers of smaller diameter between each disc. Surface of the roll is trued up on a lathe by means of specially devised clippers. When rotated on self-aligning bearings, these rolls provide a surprisingly firm, yet flexible, surface. Air spaces between the discs provide room for excess powder, yet permit easy removal through a scraper and pneumatic exhaust. Rolls are arranged in the machine so as to clean both surface and back of each sheet, making re-dusting unnecessary after work is dry.

Bronzed sheets are frequently re-dusted after they dry. Dusting machines are provided for this work, but some printers employ an old bronzer. There is a reason behind this practice. In theory, the bronze powder combines with a vehicle and "leafs

A COPY SUGGESTION

Ideas . . .

Is your printed advertising winning out in the desk-top battle for attention? Would you like some new ideas, some new slants, some new angles for your 1935 catalog, folders, broadsides, or dealer helps, and illustrated letters?

We invite you to give our creative staff a trial on your 1935 printed-advertising requirements. We've developed ideas that have "clicked" for others—maybe we can do the same for you.

★

The Jaqua Company, Grand Rapids, Michigan, copyrights this in widely circulated, well written house-organ

down" on the sheet, presenting a smooth surface of overlapping metal flakes, like a well brushed paint job, or a metallic ink in which smaller flakes are thoroughly mixed with the vehicle. In actual bronzing practice, however, some flakes are forced into the vehicle at an angle and are not flattened out, with the result that they brush off in later handling. Re-dusting removes these irregularities.

Excellent results are being obtained with metallic inks, which have been brought to a high stage of perfection in recent years. They are usually supplied in the form of a bronze powder, with a separate varnish or vehicle, to be mixed as required. In some cases, particularly aluminum, they can be secured already mixed.

Handling of metallic inks on the press requires a quite different technique from that employed on black or colors. Impression should be light. Pass it as few times as possible on distributor rollers, as working with the vehicle tends to darken the suspended metallic flakes.

When mixing powder and vehicle, care is necessary to make certain the mixture is properly adapted to the paper used. While the proportion usually runs approximately equal parts of bronze and varnish, it must be remembered that the vehicle used determines the degree of tenacity with which powder adheres to the sheet. Here again, a more absorbent paper will require a different mixture than might be used on a highly enameled sheet. Some experimenting should be done before mixing and using an entire batch. In case of doubt, advice of the manufacturer should be secured. An experienced pressman should have little difficulty, however, as his years of practice in handling inks and determin-

ing their proper consistency for different kinds of paper should stand him in good stead when handling metallic inks.

When running the size for bronzing, or printing with metallic inks, care should be taken to have ink fountain, rollers, and form properly cleaned before starting. Cleanliness is essential here, just as it is when running colored inks. Dirt on the fountain, rollers, or form, will affect color or brilliancy of the bronze. Rollers should be in good condition, neither too hard nor too soft, and should barely touch the form.

Whether using bronze inks, or dusting with bronze after a size has been applied, a test should be made before starting a long run to determine whether the vehicle or size is of the proper consistency and is adapted to character of the paper. In one case recently brought to our attention, a run involving many thousand impressions was made without a preliminary test. Only when the work was completed and dried was it discovered that the bronze did not adhere firmly. The only solution to this problem was to run each sheet through the press again, using a light, transparent size over the bronze. Running a few test sheets and then allowing them to dry thoroughly before going ahead would have saved extra work and expense.

Knowing that added value, class, and distinction can be given to printed matter by the use of bronzing, printers should consider its possibilities thoroughly.

★ ★

Guide for Metallic Papers

There is a swiftly increasing market for imprinted metal foils or metallic-coated papers, with a result that many printers are seeking information on how to print this new-to-them surface.

As a guide for printers, especially in running of the pyroxylin-coated metallic papers, a wall hanger has been issued by the McLaurin-Jones Company, entitled "A Printer's Primer." It gives highlights on presswork that are especially valuable in view of the growing volume of such work being produced. The text follows:

INKS: Black ink for platen presses should be short and stiff as the paper will stand. If too stiff, reduce with a softer halftone black. Colored inks should be opaque to get proper coverage and color value. On a cylinder press, a somewhat longer ink may be found advantageous, though heavier-bodied inks than generally used on halftone work are preferable. In printing process-color work, standard process inks can be used. Frequently, the black plate needs reducing with process white to get the proper effect. Process printing on the metallic papers, well done, achieves a beautiful result.

Inks applied to pyroxylin-coated papers dry almost entirely by evaporation and oxidation, since there is little or no penetration into the surface. In general, carry a minimum and even

flow of ink to cover properly, as too thick a film will cause smear and offset. Inks specially designed for this surface are advisable.

MAKEREADY: For line plates or type, get an even impression all over. Do not let it punch, as the ink is apt to squeeze out and give a greasy effect. Fill in weak spots with a proper "hung in" makeready until everything shows clearly and sharply.

For halftone work the use of a two-ply cut overlay or mechanical chalk overlay is advised. On process work a mechanical overlay, particularly on the colors which predominate in the subject, is a distinct advantage.

ROLLERS: Be sure your rollers are "tacky" and in good condition, just "kissing" the form. This applies on any type of press used.

HANDLING: Printed material on these papers should be exposed to the air as much as possible, as the ink dries by oxidation. Racking, when run on small presses, or running in small lifts on high-speed machines, is advisable.

Slipsheeting on large areas of halftone or solid is recommended. A heavy kraft type of slipsheet is best. Do not stack in high piles as the printing may stick to the slipsheets. A little care in handling will assure perfect results.

★ ★

Suited to Its Purpose

The great variety of printed advertising offers many advantages, although there is danger in misuse of some attractive novelty in paper, type, or ink for novelty's own sake. One of the most attractive of recent productions available from printers is the suede-finish papers, offered in a variety of colors, and with an equal variety of backing colors.

One recent distinctive example of the right use of this novel paper is the folder produced in the plant of John B. Ellison and Company, woolen manufacturer, and distributed under tailors' own imprints.

A dull orange on the outside, the folder is goldenrod on the inside. It is printed in black and light blue, the front showing a line cut of a smartly attired man, a topcoat over his arm. The topcoat, tie, and handkerchief are in blue. Folding partly over this cover scene is a die-cut flap, bearing the simple announcement, "The Princeton Fabrics," and the tailor's name.

The inside is printed in black and has swatches of woolens pasted in. The feature of the piece is the suggestion of a cloth-like feel given by the suede paper, a psychological factor which helps to cause recipients to retain the piece, with the natural probability that the tailor soon will receive a call.

There are numerous ways in which such special papers may be utilized to make advertising more effective without setting up a jarring note. It is up to the printer to familiarize himself with such items and to suggest logical uses for them. Such work is creative, and not subject to price competition of ordinary jobs.

Personalized Blotters Pay

Individualized ideas take various forms to fit businesses for which they are planned; sell at profitable prices

By W. B. SHERRILL

» » DEVELOPING A SPECIALTY of individualized blotters for various business establishments of the city, during the past several months, has proved a good and profitable source of business for Frey & Cunningham, Incorporated, Denver printers. Ray Frey, secretary of the company and creator of the many novel and attention-arresting blotters that his shop turns

why. . . . She'll be driving a V-8 Ford when she comes," is tied in to the salesman with the text immediately below the automobile: "So will you—after a ride with me in this new car—Dick Grimsley." Across the bottom of the extra-deep blotter appears the name plate of the dealer, Stovall-Hilliker.

This blotter, sold to each of the ten



These highly personalized blotters were devised by a Denver printer for a local Ford dealer whose salesmen use them instead of conventional business cards. They are kept and used by prospects

out, finds that the time, thought, and slight shop expense incurred in getting up a dummy results, in a great majority of cases, in nice orders.

A nice example is a group of Ford blotters he designed recently for one of Denver's leading dealers. It pictures a 1935 Ford, with radio merrily singing the familiar Ford theme song that listeners to K.O.A., over the entire Rocky Mountain Region, are familiar with. Standing beside the open door of the Ford is a figure with the head of one of the salesmen superimposed on the shoulders.

The theme song, "Watch the Fords go whizzing by and you'll know the reason

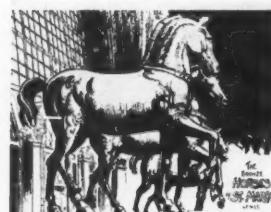
salesmen working for the dealer, effectively ties in the product, the salesman, and the firm. The cost, \$13 a 1,000, is not prohibitive when shared by the dealer with each of his salesmen. Passed out by the sales force in lieu of their regular business cards, they remain before the eye of Mr. Prospect a much longer time than the salesman's card, and so act as an every-day reminder that "Dick" Grimsley, or whatever salesman is thus represented, is still selling Fords.

Commenting on the individualized-blotters phase of his business, Ray Frey stated that he had found it an easy idea to sell to any live firm. He meets the buyer with

sample blotters that he has prepared for others, and his own creation in dummy form for the particular firm he is calling on. Further, because of the newness and originality of this type of advertising, he gets a good price for it and, in every case, a considerable volume of work from each account. It is his regular practice, Frey said, to offer an entirely new idea for each customer, thus giving each an individuality.

Another successful blotter was sold to the North Denver Lumber Company, on a yearly contract to supply a specified number each month as they were calendarized. This special blotter, produced, copyrighted, and sold by Brown & Bigelow, great Saint Paul advertising specialty house, featured a "Believe It or Not" cartoon, which was changed monthly with the change of calendar. The "catch line" of the blotter, "this blotter was printed especially for," was followed by the name and fraternal affiliation of the individual to whom it was delivered by the lumber company.

It agreed with the printer that it would make an excellent advertising gesture to imprint the entire membership roll of the town's leading business fraternities; Rotarians, Kiwanians, and so on. On the lower part of the blotter, the lumber company got in its brief advertising message.



Believe it or Not!

TRADE MARK REG. U. S. PAT. OFF.

this Blotter Was Printed Especially For
Rotarian ARTHUR P. WARE

See Our Applied Display of the Latest in
BUILDING MATERIALS

and Visit Our Library of Building Ideas

NORTH DENVER LUMBER CO.

CLAUDE RICHARDSON
NORTH SPEER AT 20TH (Just Four Blocks Over the Fourteenth Street Viaduct)
DALLAS 6-2121

MAY 1935						
SUN MON TUE WED THU FRI SAT						
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30	31	

TAJU © 1935 BROWN & BIGELOW, ST. PAUL, MINN.

Copyright, 1934, by Believe It or Not, Incorporated.

The "Believe It or Not" feature is cleverly tied in with an individual imprint on this blotter

This order is a particularly satisfactory one, as it means printing several thousand imprints with a change on each name and, also, is to be prepared each month for the entire year. The lumber company feels that this novel method of calendarizing customers and prospects is much more effective, because of its individuality, than any other advertising it might use.



Cannot Be Surpassed

THE INLAND PRINTER is the only magazine that I know of that cannot be surpassed by any other magazine. Its departments are very helpful to all concerned with the graphic arts industry.—HARRY W. HOUSER, *The Houser Press*, Gary, Indiana.

Paper Can Help Sell Printing

For cold-turkey reprint calls, mix a bit of engineering with a dash of salesmanship, and season to taste

By WILLIAM BOND WHEELWRIGHT

» » COME TO THINK OF IT, a paper salesman rarely sells paper. His friend the printer turns the trick most of the time, while he, being "accessory after the fact," as our lawyer friends express it, usually persuades the printer to put the job on *his* stock in preference to another.

An "old-timer" who has sold not only printing but paper would like the floor for a few minutes to present the matter of selling both printing and paper in a new light, for there seem to be great opportunities for printers and paper men to collaborate in the kind of selling efforts that are so much needed today.

Let me talk to you as neither a printer nor paper man, but as an intermediary trying to suggest more constructive ways of going after business.

We shall discuss planned selling, rather than stumbling on opportunity, and shall

sition. Impression blacker on one side of sheet than on the other, and not uniform in color through different forms, although makeready seems good.

My copy is from a fourth edition. The first three totaled 12,000 copies. Type pages still print without signs of wear, but the cover design is filling up in places, probably because the rough, hard stock used requires a smashing impression to give coverage of solids in the plate.

The booklet is priced: single copy, 60c; two or more, 50c each; ten or more, 40c. My guess would be that editions after the first 1,000 could not have cost over 10c a copy. It is an essay of considerable interest, on Business versus Finance, and sold by the author, who is a civil engineer, and not a publisher. At the price asked he should make a successful publisher, for his prefatory remarks imply that the book has largely sold itself, in a way exceeding his expectations.

Why do I think I could get a reprint order? First, I must assume that plates are property of the author, or I might find it tough to meet the price. At any rate, after hearing my story, I figure he would give me his next publication—because he is an engineer, and his printer did an atrocious piece of engineering for him.

What do I mean by that? Simply this—first, he ran both cover and text so that grain of the stock is crosswise of the pages, making it difficult to hold the book open. After once being opened the cover stays partly open, no matter on which side the booklet is laid. It is also slightly cockled in the back, from gluing.

The first thing I should do is to call in an intelligent paper salesman, since I do not recognize by brand the papers used, and am guessing at weights. I should want to know exactly what paper was used, what it sells for, and whether it can be procured in sizes that will cut to advantage with direction of the grain running up and down the pages.

I should then ask my paper friend to have a dummy made up with grain running the right way, with a cover stock of similar color, but with a finish better suited to the plates used. I should then have the cover re-designed. Present typographic emphasis is on the title and subtitle, exactly reversing typographic layout of the title page. This need be done only

roughly, because it should be unnecessary to show an engineer a complete visualization, and because I propose to rest my case on better engineering so far as paper structure of the booklet goes.

Armed with the completed dummy and estimates I should arrange for the most favorable approach to my prospective customer, and go after him. Naturally, the tact with which my subsequent negotiations are managed will determine my success with this buyer.

But I should not consider my preparations complete until I had ascertained two things: First, what the booklet would cost if self-covered. Having three blank pages it lends itself perfectly to this makeup. Second, the author—since his text indicates that he is riding a hobby—might be interested in popularizing his writing through a less expensive edition. Since there apparently is a handsome margin of profit at present prices, I should appeal to his interest and vanity by suggesting that his efforts are worthy of a case-bound book, with estimates for either edition. Being prepared by my thorough analysis of his problem I should start my solicitation with the confidence that is half the battle in every sale.

So much for a specific example of planned selling. Does it not suggest great possibilities for co-operating with paper salesmen in analyzing other propositions, and going after business armed for bear? Even if you fail to bring home the bear, or the "bacon," your chances are greatly advanced for making an impression that will lead to your getting a ring some fine day from the very man who may turn you down on this particular stunt, and call you to figure on his next job.

Your paper man will gladly assist you in working over such problems as I have described. From his intensive study of paper (an item that often accounts for more than 30 per cent of your costs), he will be able to suggest the most suitable stock, and provide you with winning dummies. Hereafter, why not make him "accessory before the fact" rather than call him in afterwards to quibble over comparative merits and prices of paper. Remember, that the *right* paper can help you sell printing, and at the same time the *right* paper house can be of considerable help to you in selecting that paper.

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Gives Readers Ideas

A few months ago, we subscribed to *THE INLAND PRINTER*. We find it excellent in every way. In every issue, there are ideas and suggestions which we can use, which help us to produce better printing, and give us ideas for our own printing.—WORTH M. BRYARS, of *Merced Review*, Merced, California.

Balance Your Equipment

A simple explanation of the term "plant balance," and what it means to future profits of your business

« « MANY ASK, "Just what is meant by the term 'plant balance'?" Here is a simple explanation.

Where the maintained equipment is used a sufficient amount of time to warrant the investment, rent of space, repairs, upkeep, overhead, etc., it may be considered, for practical purposes, balanced.

Most printers are, or should be, familiar with the U.T.A. 9-H sheet which, when properly kept, gives, along with other information, the percentage of productive time for departments and machines.

By using the facts shown, over a period of time that is long enough to provide for a fair test, one can determine by close study just what is going on and what to do about it.

Let us assume, for example, a plant as described in the following—would you consider this to be a balanced plant?

A printer had maintained, for years, a composing room with many faces of type which, for the most part, were light cases bought from time to time; some were used once in a while, and some not even used during a period of several months. There were four platen presses, no two alike, ranging in size from 8 by 12 to 14 by 22 inches. Two of the four were equipped with automatic feeders, and an ancient pony press which had not been run except one day each month on a special job. Then there was a cutting machine running into its late thirties so far as age went; and an old round-hole perforator, as well as a punching machine with a few heads—none of these machines being used more than 1 per cent of the time.

What kind of work did he do? Everything—forms, advertising, booklets, and what not—no job too large and none too small. Excellent service, fine printing, and personal supervision were also claimed.

You may laugh a little but this case is not uncommon. If you don't believe it, learn how time flies by giving your plant this test: average the age of your type—remember it's charged off in four years, excepting the value of the metal. You will get your first surprise when you realize that it is probably many times four years of age. Now for the balance of your composing-room equipment—many machines, stones, stands, etc., sad but true—very old. Much, of course, is still serviceable if you bought wisely years ago; but part of it is obsolete if compared with what is available today.

Now, let's look into the pressroom and figure the average age of your presses. Hard to believe but again it's true—most of it should have been charged off many years ago and now times and methods have changed. Does your equipment fit the day in your ordinary competitive field? Think it over—get out your pencil and figure it out. And then we come to cutting and miscellaneous bindery machinery. How old and how useful are these machines?

If, after your calculations, you end up with other than an average obsolete plant, you are lucky, or shall we say far-seeing? You know one or two machines hardly make your plant modern, but it does make a start in the right direction.

Is the low rent you possibly are paying, in a building not suited to your needs, really low after all? Maybe it is very high, all things considered.

The thing to do is to face facts as they exist in your plant—analyze your work, also the kind of work you are trying to get. Does your equipment fit as it should? Is the plant laid out for economical production? Is the composing room too large? Couldn't you buy from trade houses for less than composition now costs you?

Don't try to equip for every job—you can't do it, because the field is too large. Don't be afraid to turn down a job if it doesn't fit your plant—it may get you the increased confidence and respect of your customer, whereas you may lose these valuable assets if you try to do this job.

You can't always meet the other fellow's price even though you may have an opportunity to do so—he may have better equipment for the particular job in question or possibly he's a specialist on that kind of a job.

Balance your equipment for the work you're doing and check your expenses of all kinds with the U.T.A. Ratios of Printing Management. Depreciation is a live item and if properly allowed for will in turn provide actual money for much-needed new equipment.

It is better to work overtime a little in a small modern, *balanced* plant, than to be forced to dig up payrolls for an over-equipped, obsolete one.

The foregoing article is the first of a series to be issued by the Production Committee of the Chicago Graphic Arts Federation, and to be published in *Galley Proof*, house-organ of the Federation.

News of the Month

Brief mentions of men and events associated with the printing industry are published here.
Items should reach us by the tenth of the month

Inland Press Spring Meeting

The Inland Daily Press Association held its spring meeting at the Palmer House, Chicago, June 11-12, in conjunction with the annual convention of the Advertising Federation of America. The principal topics discussed by publishers included the proposed increase in A. B. C. dues, waiving of code administration refunds, broadcasting of news, publicity seekers.

The association's board of directors, a special committee, the convention, and special resolutions introduced from the floor, all opposed the recently proposed increase in A. B. C. dues, and resulted in a statement from the Audit Bureau, whose directors voted by mail to reconsider their decision to put the new schedule into effect July 1. Billings for the quarter beginning July 1 will be made on the old basis and the dues question will be studied further.

Publishers and circulation managers told their successful experiences in raising carrier rates, and the opinion was expressed that future subscribers will pay a somewhat larger share of newspaper production costs than at present.

No regrets were expressed over the passing of N.R.A. Members approved their board of directors' recommendations that a potential refund of approximately 25 per cent of each publisher's contributions for code administration be waived and be maintained as a temporary defense fund against possible Federal regulatory legislation now pending in Washington. It was suggested that publishers who do not wish to commit themselves in advance to the uncertainties of what future N.R.A. compliance might mean, should discontinue displaying the blue eagle after noon of June 15.

Sponsored news releases on the radio, and the press-radio news controversy in general were considered by the convention. President Linwood I. Noyes, Ironwood (Michigan) *Globe*, was authorized to take up future action and study with other publishers' associations.

In his annual report, Noyes discussed liquor copy, the question of whether a newspaper is read for its editorial matter or for its advertising. He warned members against insidious, underground publicity propaganda, so cleverly cloaked as legitimate editorial matter. "I am positive," he stated, "that if the newspapers of the country would eliminate free publicity from their columns, completely and universally, the increase in business that would result would be astounding. They must get their stuff across, and if they can't get it free, they'll pay for it. So long as they get it free they'll never pay."

Addresses Menu Printers

That the time is ripe for printers to go after menu business is indicated by the text of an informal talk given by Paul Henkel, president of the Society of Restaurateurs, before a recent meeting of the Menu Printers Association of America. His talk was general in scope, but he placed a great deal of emphasis on the idea of the menu being a most valuable "silent salesman," besides the importance of a nice looking

menu to convey the proper first impression of a restaurant's character. He asked members to cooperate more fully with the restaurateurs in presenting these facts to the guests. Henkel was given a rousing welcome by the printers, who thoroughly appreciated his presence and thoroughly instructive talk.

McCabe With Hammond

G. E. McCabe, newly appointed sales promotion manager for Hammond Machinery Builders, Incorporated, Kalamazoo, Michigan, brings to his new position a well rounded fund of first-hand knowledge of printing trade problems



GEORGE E. McCABE

involving not only mechanical efficiency, but administration, cost accounting and selling.

He is both a practical printer and pressman, having served thorough apprenticeship in both departments. His early experience as apprentice, journeyman, foreman, and manager, was gained in newspaper and commercial shops in Minnesota and Iowa. At the age of twenty-four he took charge of the Challenge Machinery Company's private plant, then in Chicago, and later became the firm's advertising manager.

He resigned early in 1918 and served nine months on the Italian front with the A. E. F. Returning to Grand Haven, Michigan, after the armistice, he became advertising manager for the Keller Pneumatic Tool Company, then in 1920 took a position in a similar capacity with the Miller Printing Machinery Company of Pittsburgh, where he stayed until 1931. After a year on the Pacific Coast, he was made general manager of the House of Hubbell, Incorporated, Cleveland, resigning in the spring of 1934 to join the Ainger Printing Company, Detroit, as advertising-printing service manager, where he was employed until he accepted the present position in Kalamazoo.

Equipment Manufacturers Meet

The National Printing Equipment Association, at its meeting in New York City on June 19, considered the Mackey Plan, which has become an embryonic, national, cooperative campaign to stimulate the use of advertising; considered reorganization of the group on a voluntary "code" basis, with elimination of any features that might be construed as restraint of trade; considered a 10 per cent "certificate plan" for taking obsolete equipment off the market.

Last October Joseph T. Mackey, executive vice-president Mergenthaler Linotype Company, and treasurer of the association, launched a one-man drive to restore public buying confidence through advertising. The proposed cooperative newspaper campaign, partly defensive, partly promotional, was to be financed by members, cost to be allotted on a volume basis. Newspapers, when contacted, were overwhelmingly in favor of the plan, and in many cases volunteered to run the advertisements without charge for space, as originally planned.

Mackey, in his progress report before the convention, revised his original budget downward, with space costs eliminated, to provide for the writing, production, and distribution of advertising mats and editorial features to 2,000 newspapers. Meanwhile other national advertising organizations have been told of the plan, and at present a general campaign, much larger in scope, backed by advertising leaders in all lines, is being considered. The convention acted, appointed Mackey head of a committee to make final recommendations that will cover cost of the campaign and a budget for operation of the association. His estimated budget, \$50,000 to \$70,000 a year, is more than was cost of administration under the code, because of the campaign. A treasury residue of about \$4,000, when released by former code authorities, will be used to operate the association until fall.

Thomas R. Jones, president American Type Founders Sales Corporation, and vice-president of the association, heads a committee to work out fair-practice stipulations in the former code as the basis of a suggested code of ethics to be followed by the association members.

R. V. Mitchell, president of Harris-Seybold-Potter Company, Cleveland, offered a revision of his "certificate plan," whereby owners of obsolete machinery would receive certificates good for 10 per cent of the purchase price of new equipment bought from either the same or other members, the old machines to be scrapped. It was estimated at the meeting that 60 per cent of present printing equipment is obsolete and a drag on users. It is believed the plan would hasten scrapping of worn-out machines, would stimulate new business, would not interfere with legitimate functions of machinery dealers.

It was proposed that in the reorganized group each firm have one vote, but that dues be assessed according to number of employees. Of the 840 votes (as figured under code operation) of 109 members, 648 were present at the meeting in New York.

Craftsmen Plan Big Convention

Months of preparation for educational and entertainment programs for several thousand participants in the convention of the International Association of Printing House Craftsmen, Cincinnati, Ohio, August 25 to 28, have resulted in a schedule of events that, in language of the management committee, "You can't afford to miss." The program has been completed in time, and with ample help assured in all departments to provide an ideal time for convention visitors.

Headquarters will be in the Netherland Plaza Hotel, in down-town Cincinnati. The overflow of visitors are assured comfortable accommodations in the Hotel Gibson, Hotel Sinton, Hotel Alms, and other modern hostels of the city.

Those who arrive on Sunday, August 25, will be taken for a personally conducted tour of the city by members of the Cincinnati Club, followed by a special "Early Birds" party, at the Netherland Plaza, which has been billed as "Over the Rhine Night."

Principal printing-trade speakers on the first day's business program include John M. Callahan, general chairman; Thos. E. Cordis, International president; Theo. C. Drol, president Cincinnati Club; Honorable A. E. Giegengack, Public Printer, United States Government, on "Craftsmanship;" W. H. Badke, copy and art director, The Olsen Publishing Company, Milwaukee, on "Advertising Layout;" A. T. Wickham, president, Meinograph Sales Corporation, on the "Meinograph Process;" Paul W. Dorse, research department, Lithographic Technical Foundation, University of Cincinnati, on "Lithographic Research."

Speakers on the second- and third-day business programs include, Frank H. Stevens, Junior, president, The National Association of Printers' Roller Manufacturers, on "Rollers;" Prof. John F. Earhart, University of Cincinnati, on "The Mystery of Colors;" DeWitt A. Patterson, of the Rosenow Company, chairman of the association's educational commission, on its educational program and on its traveling exhibits; William H. Sleepick, president, Sleepick-Helman Company, on "What the Employer Expects From His Foreman;" Summerfield Eney, Junior, The Champion Coated Paper Company, on "Problems in the Pressroom and How to Overcome Them;" John J. Deviny, executive vice-president, United Typothetae of America.

Educational exhibits, arranged under the supervision of Lee Augustine, The Printing Machinery Company, will cover silk-screen, rubber-plate, gravure, offset, and four-color, wet-process printing, printing inks, bookbinding, gravure inks, printing papers, composition, colotype printing, rubber electrotype, production of stamps, books for the blind, bookbinding materials, and THE INLAND PRINTER's Convention Program Competition. Twelve of the foregoing will be T. V. O. exhibits, arranged by Educational Chairman DeWitt Patterson and members of his committee.

Most of the educational exhibits will be on display for the first time at the convention, although a few have been shown at craftsmen's clubs en route to the convention city. Each exhibit will be a complete education on the process or product shown. Detailed steps of each printing process, or the making of each product, will be provided, with a large collection of specimens and a technical paper.

A lively entertainment program has been provided for visitors and their ladies. On Monday there will be a tour of the city, with stops at many beautiful and famous points; a trip to

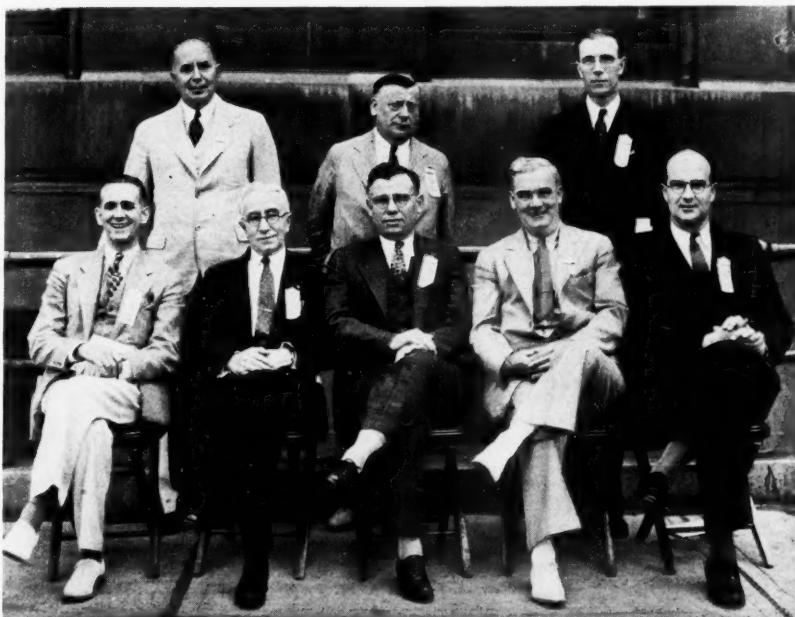
Coney Island on the river steamer *Island Queen*. Arrangements have been made at a local club for convenience of golfers, at a nominal fee. Special entertainment for ladies will provide tours of department stores and bridge parties. The annual banquet will be held on Tuesday evening (no speeches, dress optional).

J. H. Christina, chairman plant visitations, has arranged for trips to the *Times-Star*, and *Enquirer*, Methodist Book Concern, the Quality Engraving and Electrotype Company, the Cincinnati Process Engraving Company, Champion Coated Paper Company, and others.

Celebrates Golden Anniversary

The firm of Williams, Brown and Earle, Incorporated, is best known to our readers as a manufacturer of label and blue-print cloth, but is perhaps better known in its native city of Philadelphia for its scientific instruments and photographic supplies.

Founded in 1885, the firm has played an important part in the industrial development of scientific instruments, having pioneered in photographic equipment. It had one of the country's first x-ray laboratories, and engineered the first



Here are Craftsmen Officers of the International Association who will welcome you to the Cincinnati Convention. Standing, left to right, DeWitt A. Patterson, Fred J. Hagen, George Marshall. Seated, left to right, John B. Curry, L. M. Augustine, Thos. E. Cordis, Mark A. Mullee, Clark R. Long

Manufacturers and supply houses wishing to distribute souvenirs and novelties to convention visitors should communicate with Lee Augustine, 436 Commercial Square, Cincinnati, chairman of the committee. All souvenirs are to be collected in advance of the convention, placed in special envelopes and given to craftsmen as they register. This plan will assure donors that their souvenirs will reach everyone registered. No other method of souvenir distribution will be permitted at the convention.

Printer on Board of Education

Charles A. Derry, editor of the San Francisco *Labor Clarion*, was recently named a member of San Francisco Board of Education by Mayor Angelo J. Rossi. Printer, writer, legislator, labor leader, and publisher, Derry is a former official of the San Francisco Typographical Union, and served on two arbitration boards that settled wage controversies between the union and newspaper publishers. He was born in England, in 1870, and came to the United States in 1884. Derry became a member of the Typographical Union in Indianapolis, in 1888, went to the Coast in 1889, where he worked for newspapers, in the state printing office in Washington, and became a union representative; then to Alaska, where he edited or published weekly newspapers. In 1920 he went to San Francisco as an Alaskan delegate to the Democratic National Convention, stayed and worked on various local newspapers.

continuous blue-printing machines. Blue-print paper used by the Government in plans for the Panama Canal was supplied by Williams, Brown and Earle, as were engineering instruments used on many famous bridges and industrial plants. The firm developed innovations in visual education, the arc lamp, lantern-slide making, and the city's first motion-picture film exchange.

In connection with observance of its golden anniversary, an interesting exhibit of scientific developments is shown in the firm's recently remodeled store and display room in the heart of Philadelphia's select shopping district. The new store front develops an entrance twelve feet wide, flanked by two crystal windows. A tiled ramp leads to entrance doors of solid stainless-steel framework. Windows are based with solid granite. Walls and ceilings are finished in paneled walnut. The front, above the windows, is finished in a unique combination of black-and-gray glazed tile capped with a limestone runner.

Building Factory Addition

Webendorfer-Wills Company, Incorporated, has broken ground for a two-story addition to its factory, at Mount Vernon, New York. The new building, according to John B. Webendorfer, vice-president, is to house additional equipment, and for the building of larger offset presses and larger letterpress machines the company is about to put on the market. He adds that the company did not lay off a man during the depression.

Type Design Competition

A competition in designs for American type faces has been announced by the National Board on Printing Type Faces, composed of representatives from The Art Directors Club, New York City; The Society of Typographic Arts, Chicago; American Institute of Graphic Arts; American Association of Advertising Agencies; United Typothetae of America; Advertising Typographers of America.

Designs may be submitted for advertising types, including special display types, such as may be used for headings, book types. The prizes offered are, for the best type face suitable for general use: first prize, \$300, second prize, \$150; for the best type face suitable for advertising use, \$100; for the best type face suitable for book printing, \$100. The prizes will be awarded to the designs which, in the opinion of the jury, will result in type having the highest degree of legibility, usefulness, originality, and beauty, and which are presented in an attractive and workmanlike manner. The National Board on Printing Type Faces will act as a jury for determining the awards.

The prize-winning designs remain the property of the designer, but the National Board on Printing Type Faces will endeavor to assist in selling them to typefounders, or composition-machine companies. In the case of type faces winning the first and second general awards, The Advertising Typographers of America retains the privilege of exclusive use of both types for a period of one year after their production.

Designers, professional or student, men or women, from any part of the United States are eligible to compete in this contest. As the object of the National Board on Printing Type Faces is to promote type design in this country it is hoped that designers who have not previously worked in this field, and especially student designers, will enter the competition. Original and experimental ideas are particularly desired.

It is necessary to register for the competition. Registration cards may be obtained from, and should be filed with E. M. Diamant, chairman, National Board on Printing Type Faces, 461 Eighth Avenue, New York City.

Competitors may submit one or more designs but will be eligible for only one prize. Designs are to be submitted in the form of a set of drawings, in black, on sheets of white bristol board, 12 by 18 inches. The letters are to be 1 1/2" in height for the lower-case b.

The following drawings are requisite: 1) A drawing in roman lower-case letters using any sentence which contains all the letters in the alphabet, such as, *A quick brown fox jumps over the lazy dog*, or, *John quickly extemporized five tow bags*. 2) A drawing in roman capital letters using a similar sentence. 3) A drawing in italic lower-case letters using a similar sentence. 4) A drawing in italic capital letters using a similar sentence. In case of special display types, drawings which are not required to show design of the type may be omitted.

Each set of drawings is to be placed in a paper folder together with a sealed envelope containing the designer's name and address. A distinguishing symbol shall be placed on the folder, on the back of each drawing, and on the sealed envelope containing the designer's name. As names of the designers are not to be known until after the awards have been made, the symbol used should not in any way identify the designer. Drawings must be sent flat, not rolled. A typewritten sheet containing notes regarding the designs may accompany the drawings. To qualify for awards all designs submitted must follow specifications and conditions given here.

All entries for this competition must be sent post-paid to E. M. Diamant, and must be received before midnight, October 1, 1935. Awards will be announced before November 1, 1935. If the competitor desires designs returned, a statement to that effect must be included in the sealed envelope accompanying them. The National Board on Printing Type Faces will take every means to secure safety of the designs submitted, but will not be held responsible for any loss or damage. Following award of prizes, all drawings submitted, or a selected number may, at discretion of the jury, be placed on exhibition. Designs will be held until after the exhibit.

Caskie Paper Company Expands

In 1922 the Caskie Paper Company of Lynchburg, Virginia, opened a branch in Charlotte, North Carolina, as a means of widening its distribution of nationally known mill brands. The business twice outgrew its quarters. And now its Charlotte House has moved into a three-story building on a main thoroughfare, only two and one-half blocks from the city "square."

"The South East has suffered less from the period of unrest, now passing, than any other section of this country," according to Sales Manager Hugh Boyer. "Since 1922 our business has continued to increase. So far 1935 has shown respectively increased monthly sales larger than any year since 1928, and several months have exceeded any similar month in the history of the Charlotte House."

The warehouse has every possible advantage from the standpoint of service, and the offices "do right well for a country paper house," says Manager Boyer. A large neon sign marks the front of the building. Each of eight plate-glass windows displays the trade-mark of a nationally known mill brand.

The offices, while not elaborate, are entirely modern. A feature is "Ben's Room," a private room for customers' use. It is furnished with a lounge, table, comfortable chairs, a telephone. Here the printing salesman may bring his customer, or the out-of-town customer may be "at home." Adequate space has been provided for display of specimens.

Williams Back to Journalism

Five years ago Walter Williams, popular dean of the School of Journalism, University of Missouri, at Columbia, was drafted to serve as president of the university. On June 30, he was permitted to retire as president and to resume his beloved journalistic work. A letter from Dean Williams to "My friends, graduates, and former students," explains that "Age and health limit my further university service to part time, which part time I wish to enjoy, as far as may be, by renewing my personal relations with our journalism graduates and former students, and with other friends in the profession of journalism, of which I necessarily was so largely deprived in the office of president."

Friends are invited to write, to send news about themselves, and a copy of the journal on which they work. Those wishing copies of recent university bulletins, or an autographed copy of the "Journalist's Creed," may obtain them from Dean Williams, on request.

Wanted a Permanent Job

Fifty years ago when Alfred Samisch got a job as an errand boy with Isaac Goldman Company, printers, of New York City, probably one question in his mind was whether or not it would be permanent. His first week's salary was \$2 and a pair of shoes.

From this youthful beginning he advanced in the business, became foreman of the composing room, and later plant superintendent. On July 5, Vice-President Alfred Samisch completes his fiftieth year of continuous service with the Goldman organization, and association with Nathan Goldman, president.

Samisch is a graduate of the College of the City of New York, joined Typographical Union No. 7 in 1893, later became a delegate to the Central Federated Union. He was elected secretary-treasurer of the Union Label League of Greater New York, became editor of the *Label Bulletin*, and is now a member of the Industrial High School Division of the New York School of Printing. He organized the famous Federal Club, is a past district-deputy of the Knights



"Ben's Room" is a feature of this attractive new Caskie Paper Company branch office and warehouse

A unique announcement of the expansion shows exterior and interior of the new building, a map giving location of the new quarters in the down-town district, and the firm's catalog.

Officers of the Caskie Paper Company include G. E. Caskie, Junior, president; F. K. Williams, vice-president; J. S. Caskie, secretary, all of Lynchburg, Virginia.

of Pythias, an ex-president of the Mendelssohn Society, and is a member of various other business and fraternal organizations.

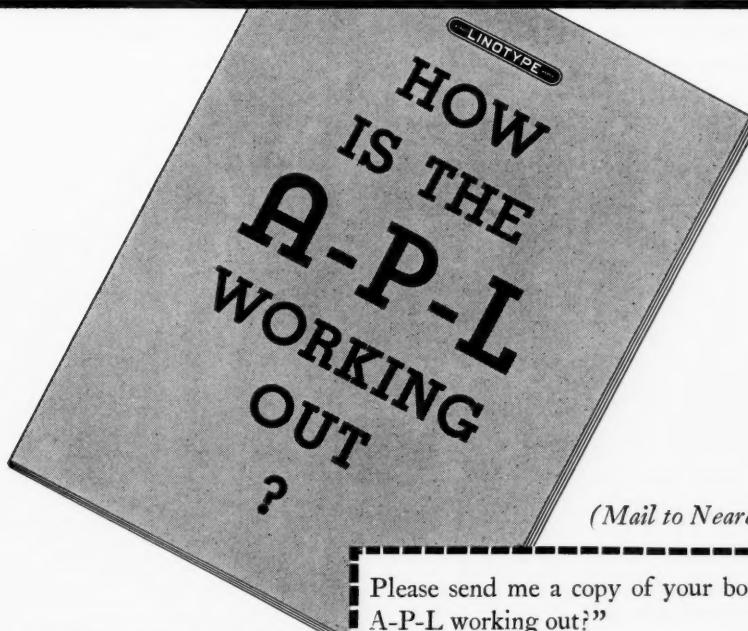
On June 29, Samisch, with his wife and daughter, sailed on the S. S. *Pennsylvania* for California, via the Panama Canal, and will visit points in Canada on the return trip, which will be made overland.

The Inland Printer for July, 1935



As the All-Purpose Linotype comes into more and more extensive use, it is bound to affect very materially the present standards of printing quality and production economy in display composition. Here is a booklet that gives the frank and unbiased opinion of people who have been using the A-P-L and its product. Whether contemplating the purchase of a display caster or planning to buy your display composition from a trade plant, you should read what these users have to say about the A-P-L.

Set on the A-P-L in Caslon Old Face Italic



Please send me a copy of your booklet, "How is the A-P-L working out?"

Name _____

Firm _____

Address _____

MERGENTHALER LINOTYPE CO.
BROOKLYN, NEW YORK
SAN FRANCISCO • CHICAGO • NEW ORLEANS
CANADIAN LINOTYPE, LIMITED, TORONTO
CANADA
Representatives in the Principal Cities of the World

Trade Survey Reveals Printers' Opinions On Paper Marketing and Discounts

Last October the United Typothetae of America passed a resolution at its Chicago convention on paper-trade relations, and a month later appointed Donald L. Boyd chairman of its Paper-Trade Relations Committee. Several conferences were held with representatives of the paper trade, headed by O. F. Marquardt. A nation-wide survey was undertaken to determine what printers want in their relationships with paper merchants. On June 17 a joint conference was held in New York City to discuss the whole range of problems involving the two industries. While not everything desired was accomplished, the meeting gave the two industries a basis for better understanding of the difficulties with which the other must deal.

The paper questionnaire was sent out under code auspices, which affects the answers to some questions. It brought a vote of 1,122, out of a membership of 12,197. While this appears to be something less than 10 per cent of the membership involved, it is believed to be a composite expression of more than 12,000 printing plants, for according to D. P. Porterfield, of U.T.A., the local boards of directors in many communities made a local survey and tabulated returns for their region, sending in only one vote covering the majority opinion.

On the question of preferential discount or wholesale price, 1,107 felt "a preferential discount to printers from published price lists of merchants" is desirable, and only eleven voted negatively. Of those who answered, 68 thought it should be 10 per cent, 188 favored 20 per cent, 418 thought 25 per cent would be right, and 327 favored 33 1/3 per cent. Of these, 745 thought the discount should be contingent on payment of the bill within a reasonable time, 246 did not. Of those who answered affirmatively, 196 thought thirty days a suitable time; 216 voted for sixty days, 361 favored 15th of the month following date of invoice.

On the question of whether private plants should be granted preferential discounts: on the basis of executive order X-153, Yes (155), No (614); on the basis of size, Yes (219), No (542); on the basis of former code compliance, Yes (475), No (395).

Of those who answered, 1,084 feel the printing industry would gain if paper merchants were to establish a uniform, nation-wide credit policy, while 22 do not.

On the question of low-grade stock, 883 said they would be willing to pay more for first-grade paper stock if mills agreed to regrind all job lots and seconds, and 158 would not. On the same question 919 said they would be willing to help eliminate job lots and seconds by refusing to buy this merchandise at any price, but 117 would not.

Answers indicated that 924 printers would be willing to give up mill connections and purchases through brokers, or "direct mill agents," if a preferential discount could be established. Only 51 were unwilling.

A total of 930 thought that multigraph, multilith, and rotoprint plants should pay full list for their paper; 73 thought not. Similarly, 900 printers felt that merchants should sell users of such processes only such sizes as are suitable for use on their own equipment; 73 thought not. On the same question, 923 were of the opinion that merchants should refuse to deliver paper stock to users of such processes except to

the premises where such equipment is being used; only 25 felt otherwise.

On the question of direct solicitation, 942 printers indicated that paper merchants should prohibit direct solicitation of fine-paper business from establishments whose principal function is other than printing, converting, and reselling such papers; while 39 thought not.

On the question of printer coöperation, 929 printers stated that they would be willing to refuse to print or process paper furnished by customers, unless they come within a classification granted the privilege of buying at a preferential discount. (This would not be applied to special stock menus, program covers, nor to partially processed items); 64 voted No.

Similarly, 996 printers indicated that they would be willing to give all their business to fine-paper merchants who voluntarily coöperate in the requirements set forth, and 18 would not.

On the question of broken packages, 871 printers stated they would be willing to pay full list for all broken-package requirements; 54 would not. On the same subject, 237 agreed that "the desired end could best be accomplished by setting up coöperative retail stores in the larger paper distributing centers, to handle all lines on a retail basis only," but 621 thought otherwise.

The joint committee meeting previously mentioned was attended by the following:

Representing Printers and Lithographers: Donald L. Boyd, chairman, Standard Printing & Publishing Company, Huntington, West Virginia; Daniel Moscow, Daniel Moscow, Incorporated, 305 E. 46th Street, New York City; T. E. Bourke, Geo. G. Renneker Company, 312 West Randolph Street, Chicago; Benj. M. Robinson, representing The Lithographers National Association; Walter E. Soderstrom, executive secretary, National Association of Photo-Lithographers; Don E. Taylor, vice-president, New York Employing Printers Association; D. P. Porterfield, United Typothetae of America.

Representing The National Paper Trade Association: O. F. Marquardt, Marquardt and Company, 153 Spring Street, New York City; Chas. Addoms, Miller & Wright Paper Company, 200 Varick Street, New York City; W. N. Gillett, Chicago Paper Company, Chicago; G. G. Cobean, J. W. Butler Paper Company, Chicago; Chas. A. Esty, Carter, Rice and Company Corporation, Boston; W. G. Cleveland, E. C. Palmer and Company, Limited, New Orleans; A. H. Chamberlain, executive secretary, The National Paper Trade Association.

The following resolutions were issued by the joint committee following the meeting:

Whereas, the marketing of job lots and seconds as now conducted is inimical alike to the printing trades and the paper distributing trade and whereas, a nation-wide survey conducted by the United Typothetae of America discloses that almost unanimously the printing trades oppose in principle the use of sub-standard papers and have engaged to use their influence against such use, be it resolved, that the proper committees of The National Paper Trade Association be instructed to convey this information to the manufacturers, and continue vigorously their efforts to eliminate this evil.

Whereas, in many markets through coöperative efforts of printers and paper merchants, credit policies have been developed resulting in

material benefits to both, be it resolved, that it is the sense of this committee that these policies should be further standardized and extended.

Whereas, the merchants distributing fine papers recognize a responsibility to the printers and lithographers who constitute their principal source of business, and whereas, the protection and well being of those customers is of vital importance to such merchants, be it resolved, that it is the sense of this joint committee that it is unfair and economically unsound policy for paper merchants generally to supply paper to consumers not engaged in printing or lithographing as a business and which paper is to be used on commercial presses, resolved, that paper sold to private operators of duplicating machines and private printing or lithographic plants should be limited to their own use.

Valiquette Dies in Dayton

William L. Valiquette, manager of the Seybold Machine Company, Dayton, Ohio, passed away at his home in that city on May 24, aged sixty-six. For nearly thirty-nine years he has been associated with the paper-cutting industry, and with the Seybold organization.

On January 8, 1897, Valiquette started with the Seybold company as a pattern maker and draftsman. About 1905 he was made plant



WILLIAM L. VALIQUETTE

superintendent, and in 1915 became the firm's vice-president and general manager. Except for a brief vacation and rest period shortly after the firm was consolidated with the Harris and Potter companies, his entire business career has been in active work with the one concern.

Statements of business associates bear tribute to his splendid character. Norman L. Daney, treasurer and general manager of Harris-Seybold-Potter, has commented on his outstanding integrity. William Kinzeler and William C. Speyer, two of his closest associates, have told of his unusual democracy, and the respect in which he was held by all who knew him.

Charles Seybold, founder and former president of the Seybold Machine Company, has returned to the Seybold division as manager.

Death Ends Rubovits' Career

Shortly after the Civil War a Hungarian immigrant boy began selling newspapers on the gas-lit streets of Chicago. His name was Toby Rubovits. He had come to America seeking opportunity. In 1872, immediately after the Chicago Fire, his older brother Edward started a printing business in the bustling, rebuilding city. Young Toby learned the printing business in his brother's plant, and gradually took more active part in management and sales. In time the business became known as E. Rubovits and Brother. The firm did a general business.

Toby Rubovits began to show special knack for selling sample books to tailors. He developed special equipment and methods for economical production of sample books, and built up a large business on this single item. In 1893 the firm name was changed to Toby Rubovits, Incorporated. He had become a successful American business man. He had found opportunity. On June 17, death ended the career of Toby Rubovits, aged seventy-eight.

Throughout his business career he never lost sight of the opportunities afforded by education. For years he was active on the educational committee of the United Typothetae of America and was highly regarded for upholding the craftsmanship and ideals of printing. He was a member of the Isaak Walton League, the United States Chamber of Commerce. In Chicago he was known for his engaging personality, and for his activities in the Chamber of Commerce, Jewish Free Employment Bureau, Art Institute, Historical Society, Field Museum, Standard Club, Ravisloe Country Club.

Toby Rubovits is survived by three sons, Arthur, Walter, and Richard, all of whom are active in the business.

Woods Dies in Cleveland

On June 10, William H. Woods died at his home in Lakewood, Ohio, following a brief illness, aged forty-six. For the past sixteen years he has been Cleveland representative for the Lanston Monotype Machine Company, and for fifteen years was a member of the Cleveland Typothetae Association, which issued a special bulletin extending sincere sympathy to his wife and family.

Flint Heads Inkmakers

The National Association of Printing Ink Makers, at its annual meeting in Chicago, May 23, elected the following officers: H. Howard Flint, Howard Flint Ink Company, president; Albin K. Schoepf, General Printing Ink Corporation, vice-president; A. Wallace Chauncey, The International Printing Ink Corporation, treasurer.

The association directors are: Martin Driscoll, Martin Driscoll & Company; A. O. Eldridge, Triangle Ink & Color Company; Charles F. Schwarm, Junior, Schwarm & Jacobus Company; Adolph B. Hill, Junior, Hill-Hentschel Company; Charles R. Conquergood, Canada Printing Ink Company; A. T. Crowe, Crowe Printing Ink Company; Walter Huber, J. M. Huber, Incorporated.

Printing School Graduation

The New York School of Printing, high-school department, held its graduation exercises in the auditorium of the *New York Times*, on the evening of June 12. The program included addresses by Harry L. Gage, chairman of the department's advisory board; Don H. Taylor, executive vice-president, New York Employing Printers Association; and Frederic W. Goudy.

WARNING

IF ANY PERSON claiming to represent THE INLAND PRINTER offers you a "special" cut-price subscription, or makes a combination offer of THE INLAND PRINTER with any other publication, he does so without our knowledge or our authorization.

Standard subscription rates of THE INLAND PRINTER are: \$4.00 a year; \$7.00 for two years; \$10 for three years.

We use no premiums, combination deals or other "come-on" inducements. Our policy is to put utmost value into THE INLAND PRINTER and to sell it on its merits, without subterfuge or "bargain" offers of any kind. By this policy, adhered to for fifty years, the high standard of THE INLAND PRINTER is maintained for your benefit.

To protect yourself and your fellow printers, demand the solicitor's credential card, and note the expiration date upon it. If the date shown is past, or if the offer differs in any way from our standard terms, wire us collect immediately, giving the solicitor's name, and pass the word along to your fellow printers to be on guard.

THE INLAND PRINTER

205 W. Wacker Drive
Chicago, Ill.

Frank A. Sanborn Is Dead

Frank A. Sanborn, one of the country's best known gummed-paper salesmen, and vice-president of McLaurin-Jones Company, manufacturers, Brookfield, Massachusetts, died suddenly on May 28, after a stroke.

He was the first salesman to be employed by the parent concern, the Ideal Coated Paper Company, in 1907. After a year in the New England territory he was transferred to and opened an office in Chicago, covering the entire midwestern section of the country for many years.

Sanborn was stricken in his office in Brookfield at noon on May 27, and died early the following morning without having regained full consciousness. A Masonic committal service was held in Chicago. Sanborn was a thirty-second degree mason. Burial was in the Forest Hills Cemetery, Jamaica, Massachusetts. He is survived by a widow.

Farrar Begins Speaking Tour

On June 21 Gilbert P. Farrar, typographic counsellor for American Type Founders Sales Corporation, left New York City to address the Master Printers Meeting at Wichita, Kansas, June 24. He next appeared before a meeting of printers and advertisers in Denver, on June 28. From here he left for Portland, Oregon, to address the Pacific Society Conference of Craftsmen at their July 5 meeting. His western trip will include more than fifteen speaking engagements in a little over a month. The balance of his schedule follows:

Seattle, Washington, Special A.T.F. or Craftsmen's meeting, July 8; Seattle Advertising Club Noon Meeting, July 9; Hood River, Oregon, Oregon State Editorial Association, July 12 or 13; San Francisco, California, San Francisco Advertising Club Noon Meeting, July 17; Meeting of San Francisco Club of Printing House Craftsmen, July 18; Los Angeles, California, San Bernardino Club of Printing House Craftsmen, July 22; Los Angeles Advertising Club—Noon Meeting, July 23; Los Angeles Club of Printing House Craftsmen, July 24; San Diego, California, San Diego Club of Printing House Craftsmen, July 25; San Diego Advertising Club, July 26; Phoenix, Arizona, Phoenix Club of Printing House Craftsmen, July 29; Dallas, Texas, Dallas Craftsmen and Graphic Arts Association, Aug. 1; Return to New York, Aug. 7.

This western trip will complete a nation-wide tour of over 10,000 miles, during which Farrar will have discussed "The Whys of Modern Typography" before more than fifty groups in all parts of the country.

Diagonal Newspaper Makeup

Budd Gore, a young newspaper man, residing in La Grange, Illinois, is author of an illustrated brochure entitled, "Diagonal Makeup of the Newspaper," in which he advocates breaking away from the traditional rigidity of vertical rules in favor of hand-drawn, hairline column rules, designed so as to lead a reader's eye from the last words of one story to the first words of the next.

The author strongly endorses the present trend in favor of upper- and lower-case headlines, restricted to two lines. According to advocated practice of diagonal makeup, a story starts immediately below the last words of a headline, close to the right-hand margin. The first paragraph of a two-column story, for instance, is set in ten point on an eleven-point body. Type then reduces to nine on ten point, and single-column width (right-hand column). Body of the story, after the first few important paragraphs, is set eight on nine. Heads for single-column stories are set in two lines, with the second line indented. Subheads are flush on the left hand side.

Illustrations and text matter show suggested handling of one-, two-, and three-column stories, a specimen front page, treatment of inside pages, editorial and back pages.

Denied Trade Mark

A bulletin giving decisions of the Patent Office on trade-marks, labels, and prints, reports that the Relief Printing Corporation of Boston was not entitled to register the expression "Relief Process," as a trade-mark for printing matter in the form of envelopes, letterheads, etc. The ground of the decision was that the words constitute merely a trade name for a certain kind of printing and therefore cannot function as a trade-mark.

NEW EQUIPMENT FOR THE PRINTER

A PACKAGING IDEA in keeping with the most advanced trends in that field is how Norman V. Ventris refers to Munising Paper Company's new Caslon Bond Box. It is sold at low cost through dealers to printers in knocked-down form so that printers can put their own imprints on the top.

The box is a one-piece unit, folding quickly, holding 500 sheets of 8½ by 11 stock. The folding top makes removal of stock easy, yet simplifies closing and so keeping stock clean.

It is stated that the new box provides a more attractive delivery unit for printers, and at the same time assures them of having their names constantly before the user, for assurance of a call when the stock becomes low. Boxes may be obtained with orders for regular ream sizes.

Printers may obtain the name of nearest dealer by writing Munising Paper Company in care of THE INLAND PRINTER.

A NEW BOOKLET entitled "Offset Film and Plates," by O. G. Nettelhorst, has been issued by the Hammer Dry Plate Company, describing its new offset emulsion, designed especially for use in lithography, offset, and planography. The booklet gives tested formulas, exposure ratios, pointers on development, temperature control, fixing, screen reductions, dot etching, errors in manipulation, some miscellaneous formulas and tables. Copies may be obtained from the Hammer Dry Plate Company, Norman-Willets Company (distributors), direct or in care of THE INLAND PRINTER.

A CONDENSED VERSION of the popular Stymie Extrabold has been prepared for monotype use by Sol Hess. It is an original letter by this notable craftsman and is being hailed as an outstanding adaptation. The letters are unusually black in comparison with white space, yet legibility is not decreased, giving the face extra punch for advertising typography and like use.

A Condensed Extrabold Printers Delight

A running mate for it is Stymie Medium Condensed, now being made. Both faces will be available in all sizes from fourteen to seventy-two points.

Specimen sheets of Stymie Extrabold Condensed may be obtained from Lanston Monotype Machine Company, direct or in care of THE INLAND PRINTER.

SPECIMENS OF Alternate Gothic Condensed are being released by Intertype Corporation. This standard condensed face is made in a complete range of sizes for convenient use where a thin type of this kind is required. Here is a specimen of the 18-point size:

Intertype Alternate Gothic

Alternate Gothic is pleasingly uniform in color and is recommended for close work in ad composition, for newspaper heads, and especially for "swank" in the current usage of extra-condensed type for display lines. Specimen sheets may be obtained from the Intertype Corporation, direct or in care of this office.

A FOLDER just issued by The Mergenthaler Linotype Company presents specimens of various kinds of railroad tariff composition making use of eight-point Ionic No. 4 with Antique No. 8; Self-Spacing eight-point Ionic No. 4 with Antique No. 8, and eight-point Tariff Typewriter, with both light and bold characters. These faces are also useful for many other kinds of tabular composition.

"The characters of the eight-point Ionic No. 4 with Antique No. 8 are made on eleven unit sizes," says C. H. Griffith, assistant to the president of the Mergenthaler organization, "and the characters of the Self-Spacing, eight-point Ionic No. 4 with Antique No. 8 are made on seven units of 2-, 3-, 4-, 5-, 6-, 7- and 8 points, thus simplifying the lining up of columns in tables involving many justifications. And all characters of the eight-point Tariff Typewriter are made on a uniform set width of six points, again facilitating the securing of exact alignment."

While some of the tables in the folder make use of occasional brass rules, most of the many rules employed—vertical and horizontal, and light and bold—were cast the linotype way, as well as all heads, boxed or otherwise, and all special tariff characters and piece braces. Copies of the folder may be obtained from the Mergenthaler company, direct or in care of THE INLAND PRINTER.

A NEW HIGH-SPEED, heavy-duty stripping machine has been announced by the Brackett Stripping Machine Company. The new unit is much heavier in construction than any previous models, and while it has found particular favor with manufacturers of tablets and composition books, it is said to offer outstanding advantages on any class of work where sections are made up approximately twelve inches to eighteen inches and longer. The longer each section is, the faster it can be fed. Speeds at any point between 30 feet and 200 feet a minute are available by turning a small hand-wheel.

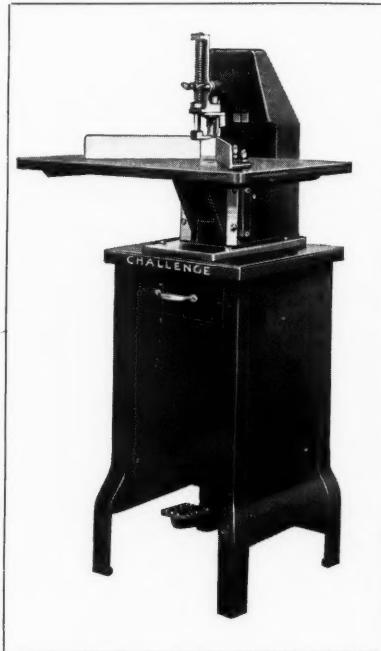
In operation, a fast-moving conveyor belt carries the bottom tablet from a pile into the machine; thus the operator is concerned merely with keeping several tablets on this conveyor belt. The knife unit is automatically tripped by means of the space between each section. It travels at the same speed, when the cut is made, as does the work. No adjustments are necessary when changes are made for different thicknesses or lengths of work. Information regarding the new unit may be obtained from the Brackett Stripping Machine Company, direct or in care of The Inland Printer.

A NEW 12 by 18-inch planograph press, built to take care of a considerable percentage of black-and-white offset work has been announced by Webendorfer-Wills Company, Incorporated. It has a suction pile feeder with chute delivery. The feeder will take, approximately, a 15-inch pile of stock. The press is equipped with two form rollers.

According to John B. Webendorfer, vice-president, it embodies quick-change features and simplicity of operation. He reports that the plate-clamping device is simple, and that plate changes can be made as quickly as on any office machine now on the market. A large ink fountain is provided to give sufficient ink distribution for planograph work. The press is said to be capable of giving hairline register at high

rates of speed, and was engineered for simple and constant operation. Maximum paper size is 12½ by 18 inches. Largest print possible is 12½ by 17½ inches. Literature describing the new press may be obtained from Webendorfer-Wills Company, direct or in care of this office.

A NEW round-cornering machine is being marketed by the Challenge Machinery Company. It is said to produce clean-cut corners on a pile of papers up to 1 5/6-inches thick. Easy operation and accurate adjustments are featured. One straight and three round-cornering knives are available. The machine also has a slotting attachment which enables the operator to do



New Challenge round-cornering machine

slitting, slotting, V-slitting, in addition to round-cornering. The slotting attachment can be set in place quickly, without use of special tools. For further particulars address the manufacturer, direct or in care of this office.

TWO NEW DISPLAY linotypes have been announced—Models 27 and 28—with wider magazines that make possible the setting direct from a single keyboard of full-width thirty-six-point and condensed faces up to sixty point.

The Model 27 has three seventy-two-channel magazines, 35 per cent wider than standard linotype magazines, and the Model 28 has the same number of wide-range main magazines, plus one or three wide auxiliary magazines.

Although the magazines are considerably wider than usual, linotype construction makes them lighter than standard brass magazines.

Both Models 27 and 28 are equipped with a removable delivery-channel front rail that serves as a stick for the hand setting of lines from infrequently used matrices carried in a matrix cabinet rather than in a magazine, or for the hand setting of faces that are too large to run even in the extra-range magazine. Both new models may be had with 30-, 36-, or 42-pica molds, if desired.

Illustrated literature may be obtained from the Mergenthaler Linotype Company, direct or in care of THE INLAND PRINTER.

Hotaling Writes "Bob" Pritchard

After R. H. Pritchard had been elected president of the National Editorial Association at its jubilee convention in New Orleans, he received the following letter from "Herb" Hotaling:

"Dear Bob: Allow me to not only congratulate you on your election as president of the N.E.A., but on your outspoken references to the code. Your words certainly were spoken from an anvil of live thoughts. I glory in your outspokenness. I am pleased as a boy with a pair of red-topped boots over your elevation to the presidency. It is an honor, and it is a grave responsibility, but you will be equal to it. Wish my health were such that I might dig in and give you some help. If you come to our state convention and I am in the land of the living I will be there to greet you. This year three husky fellows took me from my bed to a waiting automobile and I made the trip, and I will be willing to do it again to see and greet one I respect and love as much as I do Bob Pritchard." Some days later, in his column, "Rovin' 'Round" Hotaling added this: "I came in contact with Bob Pritchard something like fourteen years ago at the time of the convention at St. Augustine, Florida, and eleven years ago, largely, I presume, through his influence, I was invited to address the publishers of his state, as well as the students in journalism at the University at Morgantown. From that time on we were thrown into rather close fellowship, and I want my friends in the newspaper craft to take notice that they have a real live publisher at the head of their national organization. Coming from the South, of course he is a Democrat, but that does not prevent him from expressing his honest convictions regarding some of the visionary schemes being pulled off by college professors at Washington."

A Note From Sol. Hess

Articles by Kent D. Currie in our May and June issues reviewed the career and types of Sol. Hess, type designer for the Lanston Monotype Machine Company, from youthful beginnings up to the present. The articles also acquainted readers with Sol. Hess as a man, and showed that those who know him are fortunate. Further light is thrown on his personality by a note received from him, commenting on the series, in which he urged that the article should "mention something about the encouragement and helpfulness I have always received from the Monotype organization. You know one is rather helpless unless he has the coöperation and the friendliness of others. Certainly I feel and have always felt just that way toward the Monotype company." Received too late for use in our June issue, we are glad to append this additional highlight on the subject of this series.

Normandie Has "Imprimerie"

The new liner *Normandie* has in its "imprimerie" a Model C three-magazine intertype, a high-speed printing press, and all necessary auxiliary equipment for a wide range of printing of excellent quality. The intertype is used for setting the ship's log, daily newspaper, menus, programs, etc. A special de luxe edition of the newspaper, *L'Atlantique*, was published to cover the premier *Normandie* voyage to New York.

M. Adrien Bresson, well known among French printers, is in charge of the new ship's printing department. M. Brévert, engineer of Marinoni, Paris, who placed the intertype on the French liner, came along on the maiden voyage and made a brief visit to Intertype headquarters while in New York City.

THIN PAPERS by Esleeck

MEAN SPECIALIZATION—the Esleeck Manufacturing Company is the ONLY concern in the United States SPECIALIZING in the manufacture of rag content Onion Skin, Manifold and Thin Typewriter papers.

R ESEARCH—the study of Thin Paper requirements—concentrating on a specialized product with a determination to make it as nearly perfect as possible—plus equipment particularly adapted for producing the grades they manufacture enable the Esleeck Manufacturing Company to furnish paper of uniform quality and exceptional value.

SPECIFY one of the following papers for Office Records, Factory Forms, Thin Letterheads, Copies, Advertising Literature, etc.

1 Fidelity Onion Skin
A 100% rag paper in white only.
Two weights and three finishes.

2 Emco Onion Skin
A 100% rag paper in White and eight colors.
One weight and two finishes.

3 Clearcopy Onion Skin
A 25% rag paper in White only.
One weight and three finishes.

4 Superior Manifold
A 25% rag paper in White and nine colors.
One weight and two finishes.

ESLEECK MANUFACTURING COMPANY
TURNERS FALLS, MASSACHUSETTS.

The Inland Printer

J. L. FRAZIER, Manager

Published monthly by

THE INLAND PRINTER COMPANY

205 W. WACKER DRIVE, CHICAGO, ILLINOIS

Volume 95

July, 1935

Number 4

THE INLAND PRINTER is published on the first of every month. It furnishes the most reliable and significant information on matters concerning the printing and allied industries. Contributions are solicited but should be concisely stated and presented in type-written manuscript.

SUBSCRIPTION RATES

Two years, \$7.00; one year, \$4.00; payable always in advance. Sample copies, \$0.40; none free. Make all remittances payable to The Inland Printer Company.

When Subscriptions Expire the magazine is discontinued unless a renewal is received prior to the publication of the following issue. Subscribers should avoid possible delay by remitting promptly.

Foreign Subscriptions.—To Canada, \$4.50, postage prepaid; to countries within the postal union, \$5.00 a year in advance, postage prepaid. Make foreign money orders payable to The Inland Printer Company. Foreign postage stamps are not accepted.

IMPORTANT.—As foreign money orders received in the United States do not bear the sender's name, foreign subscribers should be sure to send letters of advice when remittance is forwarded to insure being given proper credit.

FOREIGN SUBSCRIPTION AGENTS

RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicestershire, England.

RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.

HUNTER-PENROSE, LTD., 109 Farrington Road, London, E. C., England.

WM. DAWSON & SONS, Cannon House, Pilgrim Street, Ludgate Circus, London, E. C., England.

ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney, and Adelaide, Australia.

ALEX. COWAN & SONS (Limited), Wellington, New Zealand.

F. T. WIMBLE & Co., 87 Clarence Street, Sydney, N. S. W.

PRINTING SPECIALTY HOUSE, 60 Rue d'Hautpoul, Paris-19, France.

JOHN DICKINSON & Co. (Limited), Cape Town, Durban, and Johannesburg, South Africa.

TONAS ZARAGOZA, Apartado No. 48, Salamanca, Spain.

A/S NARVESEN'S KIOSKOMPANI, Postboks, 125, Oslo, Norway.

MAXWELL ABRAMS, P. O. Box 1001, Johannesburg, South Africa.

BENJAMIN N. FRYER, c/o Newspaper News, Ligas House, Wynyard Square, Sydney, N. S. W., Australia.

WARWICK BOCK, C. P. O. Box 287, Auckland, New Zealand.

ADVERTISING RATES

are furnished on application. Advertisements must reach this office not later than the fifteenth of the preceding month in order to be sure of insertion. THE INLAND PRINTER reserves the right to reject any advertisement for cause.

REBUILT MACHINERY

Complete line of modern profit producing machines comparable only with new. The wisdom of buying from us—NOW—is obvious.

** Guaranteed Machines for Immediate Delivery **

AUTOMATICS: CYLINDERS

Miehle Verticals

"G" Kellys

No. 1 and 2 Kellys

No. 4 Miehle automatic units

Two Color Miehles 56" to 70"

Single color Miehles, all sizes

Babcock and Prenters

NOTE—Feeders and extension

delivers for above, if

desired

FIRST SEE IF
HOOD
FALCO
HAS
IT

1-5/0 Two color Miehle, 65 inch: with feeder and extension delivery.

SPECIAL
On ANY MACHINERY requirements—get our prices.

HOOD-FALCO CORPORATION

Chicago Office
608 S. DEARBORN ST.
Tel. Harrison 5643

New York Office
225 VARICK STREET
Tel. Walker 1554

Boston Office
420 ATLANTIC AVE.
Tel. Hancock 3115

Megill's Patent
SPRING TONGUE GAUGE PINS
Reg. U. S. Pat. Office



QUICK ON. The universally popular Gauge Pin. \$1.80 dozen, 50c set of 3.

Megill's Gauge Pins for Job Presses

Accurate and uniform. We make a large variety. Insist on Megill's products. Dealers or direct. Circular on request

THE EDWARD L. MEGILL COMPANY
Established 1870
761-763 Atlantic Ave., Brooklyn, N. Y.

Megill's Patent
DOUBLE GRIP GAUGES

VISE GRIP. Adjustable. Used for any Stock. \$1.75 set of 3.

WANT ADVERTISEMENTS

Prices for this department: Under heading "Situations Wanted," 50 cents per line; minimum \$1.00. Under all other headings, price 75 cents per line; minimum, \$1.50. Count ten words to the line, address to be counted. Price the same whether one or more insertions are taken. Cash must accompany order. The insertion of ads received in Chicago later than the fifteenth of month preceding publication not guaranteed. We cannot send copies of THE INLAND PRINTER free to classified advertisers.

ADVERTISING—HOME STUDY

THE ADVERTISING-MINDED PRINTER makes the most money. Send name and address for booklet outlining new home study course. Hundreds of leading printers and prominent advertising men have graduated from this old-established school. Write today, PAGE-DAVIS SCHOOL OF ADVERTISING, 3601 Michigan Ave., Dept. 9505, Chicago, Ill.

BOOKS AND SYSTEMS

WHY WASTE TIME figuring paper stock the old-fashioned way when the Printer's Paper Cost Finder will do it in half the time? Information free. FITCH BROS., Central City, Nebraska.

FOR SALE

FOR SALE—Four Hildebrandt extension deliveries with automatic lowering devices in first-class condition; these will take sheets up to 38x50 and can be purchased at a very reasonable price from THE UNITED STATES PLAYING CARD COMPANY, Cincinnati, Ohio.

FOR SALE—17x22 inch two-color Kelly high speed press; automatic feed and delivery; gas attachment for static; good condition; immediate delivery; reasonable price. For further particulars address E 861.

BOOKBINDERS' MACHINERY—New model National book sewing machines; also rebuilt machines. Write for particulars, JOSEPH E. SMYTH COMPANY, Room 517, 343 South Dearborn St., Chicago, Ill.

COMPLETE PLATE-MAKING EQUIPMENT for offset work, photoengraving, electrotyping and stereotyping; many great bargains. MILES MACHINERY CO., 18 East 16th St., New York, N. Y.

BUY NOW—PAY NEXT FALL. New summer terms on Routers, Casting Boxes, MatMakirs and TrimOsaws. HAMMOND MACHINERY BUILDERS, 1616 Douglas Ave., Kalamazoo, Michigan.

FOR SALE—44-inch Seybold "Twentieth Century" paper cutter. E 821

HELP WANTED

Managers and Superintendents

WANTED: PRODUCTION MANAGER—SUPERINTENDENT. Largest printing plant in New York State City of over 125,000, within 175 miles of New York; specializes in high quality work; union shop; expects to hire production manager within next few months; chief qualifications: knowledge of printing processes, ability to arrange manufacture of well printed jobs at lowest possible cost, and to work harmoniously within a smoothly running organization; graduate engineer preferred, but not essential. E 865

Salesmen

INK SALESMAN—Thoroughly familiar with lithographers and printers of New York City to sell mounting, finishing and die-cutting. Address communications to YOUNG FINISHING CORPORATION, 380 Second Ave., New York.

PRINTING SALESMEN—Printing sales experience required; splendid opportunity with one of the largest and best known manufacturers of specialized business printing; full or part time. SHELBY SALESBOOK CO., Shelby, Ohio.

SITUATIONS WANTED

Bindery

FIRST-CLASS PAPER RULER and cutter; can also do light binding; wants position; will go anywhere. E 859

Composing Room

COMPOSING ROOM FOREMAN, accustomed to handling large volume of work; publications, catalogs, commercial, etc.; run department systematically, get production; moderate salary; steady, reliable. E 818

COMBINATION monotyp operator; also am an A-1 compositor; now employed; go anywhere. JOSEPH BUTLER, 3409 Osage St., St. Louis, Missouri.

LINOTYPE OPERATOR—Union or open shop; fast, very accurate; reliable; single; East or Mid-west; references. E 817

TOP-NOTCH composing room man seeks opening in good medium size shop; city under 200,000. E 860

Executives

AN UNUSUAL MAN for an unusual job, as plant foreman, is available with sufficient experience and ability to make a job shop or job shop and newspaper plant make more money; practical printer, estimator, fast, accurate; know all phases of plant operation; church and lodge man, who can get more business and earn you a profit; go anywhere. E 820

Managers and Superintendents

PRODUCTION MANAGER or plant superintendent, thoroughly practical in all classes of letterpress and lithographic work; organization ability; noted for installation of modern, efficient methods. E 862

Planography

PLANOGRAFHY. Photographer, Plate-maker and pressman, now employed, desires change; reliable, hard-working, sober and married; go anywhere. For complete information write HENRY MARWIN, 1005 Studewood, Apt. 18, Houston, Texas.

Plant Superintendent

PLANT SUPERINTENDENT—composition, layout, lineup, lockup, proofreading, okaying; producing fine process, black and white, and water color printing economically; 17 years' experience; excellent references. E 848

Typographer

TYPOGRAPHER-EXECUTIVE; first-class shops; can handle complete advertising campaigns; all-around printing and sales experience; age 43. E 863.

WANTED TO PURCHASE

WANTED—American roughing or pebbling machine, 20-inch rollers, bench style. BATCHEL, 1520 Cass Street, Omaha, Nebraska.

WANTED flat bed press to print from roll and rewind, one or two colors—Kidder, New Era, or similar type. E 864

An Opportunity!

Addressing and Mailing Equipment now available at attractive prices.

To publishers or large mail advertisers, an opportunity is presented to secure equipment that will pay for itself in greater speed and lowered costs.

This is surplus equipment in first class condition, is easily installed and requires little space. It can be purchased in whole or in part and includes:—Three Reliefographs, One "H" Addresser, One "J" Mailing Strip Machine—the fastest in the world, 300 Reels, 16 steel trucks on casters for reels, and reel desks.

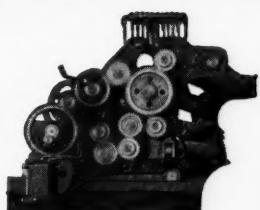
The Pollard-Alling Addresser will print 40,000 addresses per hour allowing time for routine of operation of changing paper and name plate reels.

For further information and prices write:—

The MacLean Publishing Company Limited
481 University Ave. Toronto, Ont.

INCREASE YOUR PRESS EFFICIENCY with AUTOMATIC OIL LUBRICATION Blanchard Pulsolator

Adopted by four leading press manufacturers on their new machines can also be easily installed on existing plant equipment. Savings in production time alone have often paid for the installation in six months.



Rivett Lathe & Grinder, Inc., Brighton, Mass.

NEW "ELECTROMATIC"
AND ROLLING TABLE
.....SAW-TRIMMERS
J.A. RICHARDS
write THE SAWMAKER
KALAMAZOO



STOP Hammering Proofs

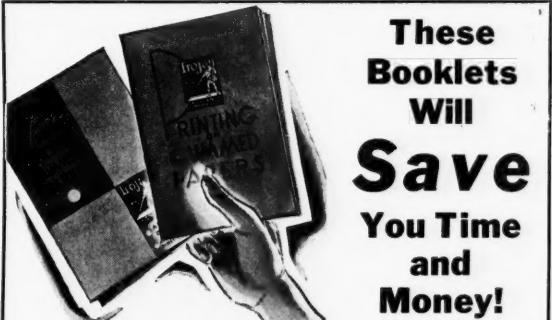
No. 2 Vandercook Proof Press gives quick, inexpensive proofs of forms up to 19" x 24" on sheets 20" x 28".

Vertical, small Kelly and job forms, locked in chases may be checked accurately on the No. 2 Vandercook for line-up, register and type-height, before the forms are sent to the press room. Cuts may be made-ready to precision that equals production press conditions.

Inking is by hand. An inexpensive register device facilitates the production of color proofs.

No. 2 Vandercook is priced for the smaller plants. Write now for prices and complete information.

VANDERCOOK & SONS, INC.
904 North Kilpatrick Avenue, Chicago, Ill.



**These
Booklets
Will
Save
You Time
and
Money!**

Nine thousand copies have already been distributed among printers at their request, who right now are applying their teachings to simplify gummed paper printing. Write for copies today. They are yours merely for the asking.

ASK YOUR DISTRIBUTOR FOR TROJAN GUMMED PAPER
THE GUMMED PRODUCTS COMPANY

Offices—TROY, OHIO—Mills

Sales Branches: Chicago Cincinnati Cleveland New York Los Angeles St. Louis

Trojan  **Gummed Paper**
"IT'S PROCESSED"

The Gummed Products Company, Troy, Ohio.

Send me a free copy of "Printing on Gummed Papers," "How to Select Trojan Gummed Paper." Also the name of nearest distributor.

Name.....

Firm.....

Address.....

City..... State.....

(Please attach to your business stationery)



Buyer's Guide

List your products in the Buyers' Guide at economical rates. This page offers good visibility at low cost for smaller advertisers and the extra lines of larger graphic-arts manufacturers

Air Conditioning and Humidifying Systems

B. OFFEN & CO., Transportation Bldg., Chicago, Ill. Write for pamphlet entitled "AIR CONDITIONING AND HUMIDITY CONTROL."

Bookkeeping Systems and Schedules for Printing

PORTE PUBLISHING COMPANY, Franklin Printing Catalog, Books and Systems for Printers, Salt Lake City, Utah. Send 10c postage for new booklets "The Measure of Success" and "Bookkeeping for Printers."

Bronzing Machines

THE "BARMA" high-speed flat bronzer operates with any press. BARMA SALES AGENCY, 530 Atlantic Ave., Boston, Mass.

THE MILWAUKEE flat-bed bronzer can be used with any press. C. B. HENSCHEL MFG. CO., Milwaukee, Wis.

Calendars and Calendar Pads

1936 CALENDAR PADS, ranging in size from 1x1 1/4 to 10 1/2 x 20 inches, including Black and White, India Tint, Red and Black, Brown and White, fish pads, three-months-at-a-glance pads, and gold cover pads. Write for Catalog. GOES LITHOGRAPHING CO., 21 West 61st St., Chicago.

THE SULLIVAN PRINTING WORKS COMPANY, 1062 Gilbert Avenue, Cincinnati, Ohio. Calendar pads now ready for shipment: the best and cheapest on the market: write for sample books and prices.

PRINTERS—Big profit; sell calendars. Many beautiful samples, large selection. Write for particulars. FLEMING CALENDAR CO., 6341 Cottage Grove, Chicago.

Chalk Relief Overlay

COLLINS "Oak Leaf" chalk overlay paper. The most practical, most convenient and the quickest method of overlay known. Send for free manual "How to Make Chalk Overlays." A. M. COLLINS MFG. CO., 226 W. Columbia Ave., Philadelphia, Pa.

Composing-Room Equipment For Sale

FONTS, molds, magazines, etc., bought and sold. Turn unused equipment into cash. MONTGOMERY & BACON, Towanda, Pa.

Composing-Room Equipment—Wood and Steel

AMERICAN TYPE FOUNDERS SALES CORPORATION.—See Typefounders.

Easels

CARDBOARD EASELS for all Display Signs. Samples and prices on request. STAND PAT EASEL CORPORATION, 66-68 Canal St., Lyons, New York.

Electric Motors

CLINE ELECTRIC MFG. CO., Cline-Westinghouse Motor and control equipment for printing machinery. 211 West Wacker Drive, Room 600, Chicago, Ill.

Electrotypes' and Stereotypes' Machinery

THE OSTRANDER-SEYMOUR CO., INC., general offices, 1874 S. 54th Avenue, Cicero, Chicago, Ill.: Eastern Office, Chrysler Building, New York. Send for catalog.

Embossing Composition

STEWART'S EMBOSSED BOARD—Easy to use, hardens like iron: 5 1/4 by 9 1/2 inches; 12 for \$1.25 postpaid. THE INLAND PRINTER COMPANY, Chicago.

Envelope Presses

POST MANUFACTURING WORKS, 671 Diversey Parkway, Chicago, Ill. Lightning Speed envelope press, used by The Public Printer.

Lithographers

MICHAELSON LITHOGRAPH CO., INC., 21-55 Thirty-third Street, Bush Terminal, Brooklyn, N. Y. Commercial and color lithographers.

Overlay Process for Halftones

FREE MANUAL, "How to Make Chalk Overlays." A. M. COLLINS MFG. CO., 226 W. Columbia Ave., Philadelphia, Pa.

Package Tying Machines

THE BUNN Manual Cross Tie Machine will cross tie labels, mail folders, tickets, etc., very rapidly and tight. B. H. BUNN COMPANY, Vincennes Ave. at 76th Street, Chicago.

Photogravers' Machinery and Supplies

THE OSTRANDER-SEYMOUR CO., general offices, 1874 S. 54th Avenue, Cicero, Chicago, Ill.: Eastern Office, Chrysler Building, New York. Send for catalog.

Printers' Supplies

AMERICAN TYPE FOUNDERS SALES CORPORATION.—See Typefounders.

Printing and Embossing Presses

COLUMBIA Offset Presses: K & G label and embossing presses. COLUMBIA PRINTING MACHINERY CORP., 2 Lafayette Street, New York City.

Printing Presses

MILLER PRINTING MACHINERY CO.—Manufacturers of modern single color and two-color flat-bed automatic presses; automatic job presses; Miller Saw-Trimmers in all models. Pittsburgh, Pa.

DUPLEX PRINTING PRESS CO., stereotype rotary presses, stereo and mat-making machinery, flat-bed presses, Battle Creek, Mich.

AMERICAN TYPE FOUNDERS SALES CORPORATION.—See Typefounders.

Saw Trimmers

CASTING BOXES, saws, saw trimmers, routers, rebuilt. Guaranteed. All makes. WE SAVE YOU MONEY. JOHNSON ROLLER RACK CO., Dept. C, Kalamazoo, Michigan.

Sheet Heaters and Neutralizers

SAFETY GAS and electric sheet heaters, neutralizers, humidifiers. UTILITY HEATER CO., 239 Center Street, New York City.

Typefounders

AMERICAN TYPE FOUNDERS SALES CORPORATION, original designs in type and decorative material—the greatest output and most complete selection. Kelly presses. Peerless platen press feeders. Dealers in wood type, printing machinery and printers' supplies of all kinds. Send to nearest house for latest specimens. Houses: Boston, 27 Congress St.; New York, 104-12 E. 25th St.; Philadelphia, 13th, corner Cherry St.; Baltimore, 109 S. Hanover St.; Atlanta, 192-196 Central Ave., S. W.; Buffalo, 327 Washington St.; Pittsburgh, 405 Penn Ave.; Cleveland, 1231 Superior Ave.; Cincinnati, 846 Main St.; St. Louis, 2135 Pine St., corner of 22d; Chicago, 517-519 W. Monroe St.; Detroit, 557 W. Larned St.; Kansas City, 932 Wyandotte St.; Minneapolis, 421 4th St. S.; Denver, 1351 Stout St.; Los Angeles, 222-26 S. Los Angeles St.; San Francisco, 500 Howard St.; Portland, 47 Fourth St.; Milwaukee, 607 N. Second St.; Seattle, Western Ave. and Columbia; Dallas, 600 S. Akard St.; Washington, D. C., 1224 H St., W.

BAUER TYPE FOUNDRY, INC., 235 East 45th St., New York, producers of Futura, Bernhard Roman, Lucian, Bernhard Cursive, Bauer Bedoni, Beton, Trafont Script, Weiss, Phyllis, and Atrax. Stocked with: Machine Composition Co., 470 Atlantic Ave., Boston, Mass.; Emile Riehl & Sons, 18 North Sixth St., Philadelphia, Pa.; Turner Type Founders Co., 1729 East 22d St., Cleveland, Ohio; Turner Type Founders Co., 633 Plymouth Court, Chicago, Ill.; Turner Type Founders Co., 516 West Congress St., Detroit, Mich.; Mackenzie & Harris, Inc., 659 Folsom St., San Francisco, Calif. Representatives without stock: The J. C. Niner Co., 26 South Gay St., Baltimore, Md.; James H. Holt, Inc., 261 Court St., Memphis, Tenn.; C. I. Johnson Mfg. Co., 51-53 Kellogg Blvd. E., St. Paul, Minn.; Seth Thornton, 606 Broadway, Kansas City, Mo.; Studebaker Composition Co., 117 N. Emporia, Wichita, Kansas; Lance Company Printers' Supplies, 1300 Young St., Dallas, Texas.

CONTINENTAL TYPEFOUNDERS ASSOCIATION, 228 East 45th Street, New York City. Headquarters for all European types, Goudy Village Foundry types, printers' equipment and composing room supplies. Representatives in all principal cities.

CONNECTICUT-NEW ENGLAND TYPE FOUNDRY, Meriden, Conn. Job and pony job font specialists. Stock electrotypes. Write for catalog.

Wire

SENECA WIRE & MFG. CO. Manufacturers of stitching wire from special quality selected steel rods. Quality and service guaranteed. Fostoria, Ohio.

KEEP Letterheads AND Business Forms UP TO PAR WITH THE NATION'S BUSINESS PAPERS

Printers, lithographers and users need not look any further than Howard Bond for letterheads and business forms, and its excellent companion line, Howard Ledger, Howard Mimeograph, and Howard Writing, in seeking the utmost in quality, dependable performance, and maximum results. All four of these Howard Papers are watermarked—definite assurance uniformity will be constantly maintained. To standardize on these four Howard Papers is to solve the problem of paper selection for all times. *Compare it! Tear it! Test it! And you will specify it!*



HOWARD BOND

WATERMARKED

To lend distinction to letterheads and to give the desired strength to business forms. Matchless whiter-than-snow white—uniform quality—unusual strength—an ideal printing, writing, typing and erasing surface. Available in 14 practical colors—six finishes—and at a moderate price.



HOWARD LEDGER

WATERMARKED

A paper that can be depended upon to preserve its natural appearance and matchless whiter-than-snow color throughout endless handling and constant reference. Unusual strength is a factor in Howard Ledger. Also available in buff, and light buff—four weights and all standard sizes.



HOWARD MIMEOGRAPH

WATERMARKED

A paper with many outstanding advantages for use on modern mimeograph and stenciling machines. Ink penetrates quickly—does not fuzz or lint—lies flat for rapid feeding—does not offset—takes pen and ink signatures without "feathering"—available in four sizes—16 and 20 substance—wove and laid finishes—white, pink, blue and buff.



Howard Writing

WATERMARKED

For forms printed with duplicating inks or for reports typed with a duplicator ribbon there is nothing to compare with Howard Writing. It is ideal for this work and in fact for many other jobs requiring a paper of bond strength and that will print halftones. Available in six sizes and three weights—Howard's matchless whiter-than-snow white.

Compare it! Tear it! Test it! And you will specify it!

THE HOWARD PAPER CO.
URBANA, OHIO

Write for a copy of the Howard Bond Portfolio—including printed, engraved and lithographed specimens as well as for sample books of any of the above papers. Please make this request on your business stationery.

Other
Howard Products
Howard Bond Envelopes—Howard Bond Cabinets—Howard Bond Writing Tablets—Howard Bond Ruled Forms.

POTDEVIN
DRYING OVENS FOR VARNISH-GUM-LACQUER



FOR
LABELS-FOLDING CARTONS-POSTERS-MAGAZINE COVERS

Manufacturers of magazine covers, display cards and mounts, car cards, window stickers, hosiery labels, laundry shirt bands, etc., can do high-grade glossy varnishing as well as edge and strip gumming with this coating and drying equipment.

STEAM HEAT

An efficiently designed steam radiator with an automatic heat control is used. Due to the circulation, the air in the oven cannot become saturated with fumes.

GAS HEAT

With gas heat, a separate furnace is placed alongside the drying oven, and the hot air is forced into the oven. There are no flames in the oven, therefore no fire hazard.

AIR CIRCULATION

A large blower forces hot air at high velocity down on the sheets as they travel on a conveyor through the oven. A large percentage is reheated and reused for greater efficiency. The sheets move around on the conveyor. Varnish fumes and gas fumes are exhausted out of chimney.

POTDEVIN MACHINE CO - 1223-38th ST., BROOKLYN, N.Y.

The only reason for this advertisement is to encourage letterpress printers to ask local photoengravers how Meinograph creates a greater demand for color work—4-color plates and 4-color printing.

* * *

Meinograph is not for sale to, nor used by, letterpress printers. But because it opens up new, vast markets it is to the printer's interest to get posted on Meinograph and cooperate with those live photoengravers who make the plates that make more color printing necessary.

* * *

If there is no Meinograph licensee in your city, write us. We will send full information about Meinograph, and tell you the name of a photoengraver who is close enough to work with you. Address: Meinograph Sales Corporation, 1919 East 19th Street, Cleveland, Ohio.

Meinograph Process, Inc., Fisher Building, Detroit, Mich.

The Famous
BUNDSCHO
TYPE
SPECIMEN
BOOK



"HERE TYPE CAN SERVE YOU"

Now out! The result of 15 years' preparation and the experience of many more years' actual work in typographic design and composition for some of the world's greatest advertisers. 48 families of type shown—type-casting tables and copy-fitting methods (explaining 3 ways of determining copy and type)—20 pages of foreign language types—52 pages of borders, rules and decorations—short-cuts and

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THE INLAND PRINTER COMPANY
205 West Wacker Drive, Chicago



The refined beauty and material richness of Lancaster Bond are as revealing to a business correspondent as the spoken word or gesture. A letterhead on Lancaster Bond will confirm an impression of finest quality. . . . It will properly reflect the desire for impressive and distinctive character in business stationery. . . . Lancaster Bond with its 100% new white rag content leads in sales all other 100% rag Bonds.

GILBERT PAPER COMPANY, MENASHA, WISCONSIN

— LANCASTER BOND —

“ THE ARISTOCRAT OF BONDS ”

Other Popular Gilbert Quality Papers: Dreadnaught Parchment, Valiant Bond, Radiance Bond, Resource Bond, Avalanche Bond, Dispatch Bond, Dauntless Ledger, Old Ironsides Ledger, Entry Ledger, Dreadnaught Ledger.





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TRANSPORTATION, from a painting by H. Stoops

RS

TRANSPORTATION'S PROGRESS of the past few decades is in any appreciable degree criterion of its future development, there are wonders indeed in store for the coming generations. Marvelous futures, too, for those businesses and industries associated with, dependent on and contributing to the development of transportation. Advertising, for instance, must be a potent factor in that development—in its relation to the making and movement of goods from sources to destinations.

WEST VIRGINIA PULP AND PAPER COMPANY

The current issue of **WESTVACO INSPIRATIONS FOR PRINTERS** is illustrated with the same colorful interpretation of Transportation's progress as is pictured above. It examples papers, advertising ideas, art treatments and engraving techniques. Your Westvaco Merchant, listed on the opposite page, will be glad to see that you receive a copy.

M & L

Foundry Type Our precision cast type is used by all the leading printers throughout the U.S.A. Write for Price List

M & L TYPE FOUNDRY

4001 Ravenswood Avenue Chicago, Ill.
Makers of Quadhole Base

GROVE'S Gauge Pins and Grippers

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"No-Slip" Gauge Pin



Clasps vise-like to the tympan, making slipping impossible—is quickly attached and no cutting nor mutilation of tympan sheet, \$1.00 per dozen.

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AND GARAMOND

are the vogue today.
We have both faces in
all weights. *Write us.*

STERLING TYPE FOUNDRY

Vermontville, Michigan, U.S.A.

THE MILWAUKEE BRONZER

Used with all
presses...
SIMPLE OPERATION

C. B. HENSCHEL
MANUFACTURING CO.
225 W. MINERAL ST. MILWAUKEE, WIS.

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McLAURIN-JONES COMPANY
MILLS AT BROOKFIELD, AND WARE, MASS.

Linweave

RAG BOOK

A new creation embracing all the charm and distinctive features of an imported paper. Especially adapted to fine books, brochures and french folds at a very medium price. Deckle and grain the long way of the sheet. Carried in white and Ivory, Laid and Wove, size 25x38-80.

Your request for samples will have our immediate attention.

SWIGART PAPER COMPANY
723 South Wells Street, CHICAGO

Paasche "No-Offset" Process

NO SLIP SHEETING! NO WAXING! NO INK DOCTORING!
You'll never be troubled again with ink offset or smudging if you equip your presses with the Paasche "No Offset" Process. Get the facts by sending for descriptive booklet.

Paasche Airbrush Co. 1905-21 Diversey Parkway, Chicago

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Lithographers, Engravers, Novelty Manufacturers,
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Send for samples and prices in sheets or rolls

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GET YOUR COPY TODAY
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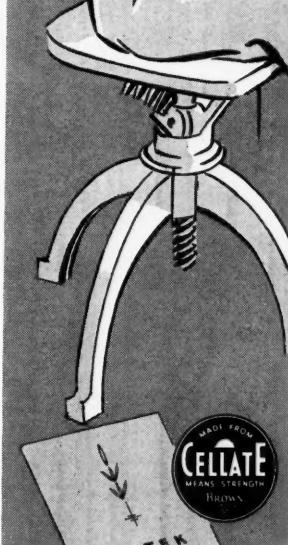
WEBENDORFER-WILLS CO., INC.
MOUNT VERNON, NEW YORK, U. S. A.

Write for particulars on the Unexcelled form making layouts, strike sheets and checking press proofs. Every form lined up with the accuracy of a machinist's blueprint.

CRAFTSMAN
GEARED LINE-UP TABLE
CRAFTSMAN LINE-UP TABLE CORPORATION
49-59 River St. Waltham, Mass.

"Mechanical Book-keeping . . . GETS A BREAK!"

That is the way users feel about WYTEK LEDGER because it provides everything needed to do an excellent job. It has remarkable strength to resist wear and tear—a fine writing and erasing surface—racks without bending or bowing—is watermarked as the makers' guarantee of constantly maintained quality—assures excellent printing results—and is economically priced. These are the many desirable features available in WYTEK LEDGER. " "



WYTEK OFFSET

Strength is a decided factor in WYTEK OFFSET. It incorporates the necessary toughness to withstand the roughest kind of handling—provides a thoroughly capable printing surface free from lint—eliminates "stretching", assuring perfect registering. You will be pleased with the beautiful effect WYTEK OFFSET gives to multi-color direct-by-mail pieces, catalogs and similar sales ammunition.

WYTEK BOND

Printers, lithographers and users are attracted to WYTEK BOND for several reasons. They appreciate the importance of strength—appearance—just the right printing, writing, typing and erasing surface—all-round economy for business forms and stationery—and know all of these features are available in WYTEK BOND. It is watermarked for your protection. A trial will "sell" you.

WYTEK LEDGER

"WYTEK PAPERS ARE FAMOUS FOR STRENGTH"



Send me a copy of the WYTEK LEDGER specimen portfolio ; samples of WYTEK OFFSET ; WYTEK BOND .

Name _____ Pos. _____

Firm _____

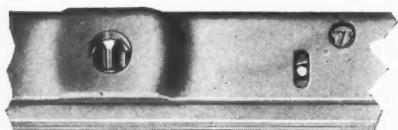
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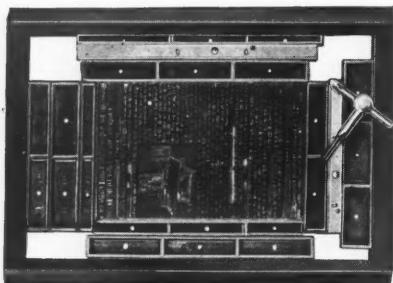
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STYLE H
PATENT NO. 1,948,821



Automatic indicator figure dial shows exact register position—permits absolute accuracy when unlocking and relocking form.



Demonstrating how two Challenge Hi-Speed Quoins can be used to lock up almost any form. Reduces lock-up time.

CHALLENGE... HI-SPEED QUOINS

answers today's demand for SPEED and ACCURACY

★ Self-locking—operated with only one turn of the key—Challenge Hi-Speed Quoins facilitate make-up, provide for easier handling of forms, and save 70% to 80% on lock-up.

Hi-Speed Quoins are always parallel—lock true their full length—insure perfect register. Expansion is direct and slippage is impossible. Two Hi-Speed Quoins will lock up many jobs that ordinarily require five to eight quoins. Higher first cost is quickly justified by substantial savings in the handling of every form on which they are used.

Equip your plant with Challenge Hi-Speed Quoins at once. Their greater speed and accuracy will cut costs and boost profits. See your dealer or write for data.

THE CHALLENGE MACHINERY CO.

GRAND HAVEN, MICHIGAN

CHICAGO, 17-19 E. Austin Ave.

5-173

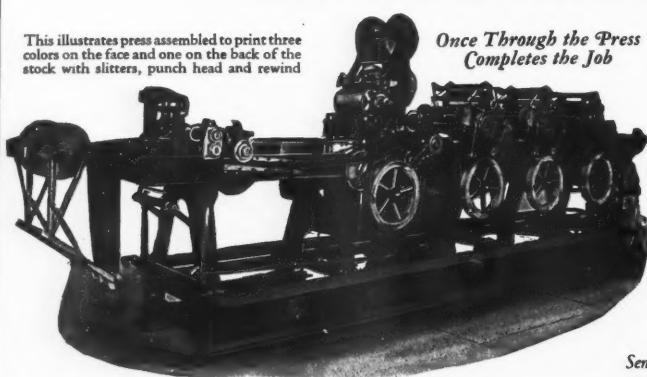
200 Hudson St., NEW YORK



Fastest Flat-Bed Press on the Market

7,500 IMPRESSIONS PER HOUR

This illustrates press assembled to print three colors on the face and one on the back of the stock with slitters, punch head and rewind



Once Through the Press
Completes the Job

The New Era is a roll feed, flat-bed and platen press, built in sections. Assembled as desired to print one or more colors on one or both sides of the paper, cloth or cardboard; also slit, punch, perforate, number, cut and score, re-inforce and eyelet tags, and a number of other special operations, all in one passage through the press.

Delivers the product slit, cut into sheets or rewound, counted and separated into batches as desired. Most economical machine for specialty work requiring good color distribution and accurate registry.

Send us samples and particulars of your requirements and let us show you what we can do therewith. Ask for literature.

THE NEW ERA MANUFACTURING COMPANY

375 Eleventh Avenue, Paterson, New Jersey

Exclusive Selling Agents: John Griffiths Co., Inc., 145 Nassau St., New York City



EVERYTHING in PROPORTION

that's our principle

THAT'S the advantage to you of doing business with a house like ours—we're equipped to do the whole job, not just a part of it, and as a result the finished job is right in each detail and everything's in perfect proportion. Art work, photography, engraving, typography, electrotyping—we're specialists in all of these things whether rendered individually or as part of our complete service. You'll appreciate and profit from the convenience of this service—but even more from its alertness, accuracy, quality, and promptness. Remember this—our fees are right in proportion too—at the lowest possible figure for quality work. A trial is all we ask.



If you are located outside of Chicago, our special mail department is equipped to give you the same high standard of service we give to our local clients. Write today for facts.



*THIS SCALE OF PROPORTIONS IS
YOURS FOR THE ASKING!*

For finding dimensions of an engraving to be made larger or smaller than the copy. Write for it on your letterhead—we'll send it to you FREE!



R. HOE & CO., Inc., is pleased
to Announce that on JULY 1st, 1935

it emerged from the trusteeship under which it had been operating and resumed business under its own corporate title and management.

To its very many friends who have manifested their continued confidence in R. Hoe & Co., Inc., as an institution by purchasing its products during the re-adjustment period, the Company expresses its sincere appreciation and wishes to give to all an assurance of a continuance of the high standard of its products which has marked them for more than a century.

Its strong cash position and financial stability give full support to this assurance and ensure the carrying out of the broad program of development and service which it has always rendered to users of its equipment.

R. HOE & CO., Inc.

BOSTON SAN FRANCISCO CHICAGO

- General Offices •
- 138th St. and East River
- New York City •

THE
FAVORITES
"GO TO
TOWN"



graphers and users. To lend distinction to close register multi-color jobs—say, "Maxwell Offset." To lend just the right economy to the ordinary run of business forms—say "Maxwell Bond." And you, too, will "go to town." Write for portfolios of samples and printed specimens. The Maxwell Paper Company, Franklin, Warren County, Ohio.

Maxwell Bond
Watermarked
Tubsized
Maxwell Offset
"MAXWELL IS MADE WELL"



R. Collie & Co. Proprietary Limited

Established since 1893

**PRINTING INK MANUFACTURERS
and****PRINTERS FURNISHERS****MELBOURNE, SYDNEY, ADELAIDE, BRISBANE, & PERTH, AUSTRALIA**

Mr. W. Collie, The Governing Director of the above Company, will be visiting the United States of America in October and November, 1935, and will be pleased to make contact with the Manufacturers of Machinery and Materials for the Offset and Letterpress Printing, Bookbinding, and Allied Trades, with a view to establishing business relations; and asks that any such Manufacturers who can offer machinery and materials suitable for the Australian trade, communicate with him before September at the Company's London Office, Advance House, 33 Chiswell St., London, E. C. 1.

Bankers: Union Bank of Australia Ltd., Melbourne

**Goes Holiday Line for 1935 will soon be ready**

Already, many organizations are planning their fall and Holiday Advertising Campaigns. You can help your customers create successful campaigns by furnishing attractive type layouts on unusual and interesting backgrounds, such as Goes Holiday Letterheads and Letter Folders. Goes HOLIDAY LETTERHEADS . . . so bright and colorful, with

all the beauty and richness of the Yuletide colorings, will "Kindle the Holiday Spirit" . . . will attract attention . . . will create business. Be among the first to show this beautiful 1935 Line of Goes Holiday Letterheads.

Send, today, for your sample set with its imprinted specimens, copy suggestions and selling helps.

Goes**LITHOGRAPHING COMPANY**

35 West 61st St., Chicago • 53-K Park Place, New York

**EUREKA TOP COAT ENAMEL
Solves that problem for you.**

HEWES GOTHAM CO., 520 W. 47th St., N. Y. C.

**WETTER
NUMBERING MACHINES****Ti • Pi**

Reg. U. S. Pat. Off. No. 214645

Write on your company letterhead for sample, prices and full information.

**RUBBER
PRINTING PLATES
AND CUTTING TOOLS**

Make your own tint plates—Print perfectly on all presses—with all inks on all papers.

TI-PI COMPANY, 204 Davidson Bldg., KANSAS CITY, MO.

**INGDAHL BINDERY****Edition Book Binders****"Books Bound by Us Are Bound to Satisfy"**

1056 WEST VAN BUREN STREET

CHICAGO, ILLINOIS Telephone Monroe 6062

M & W CYLINDER PRESS LOCKS**FIVE SIZES**

3"	extends to	5"
5"	"	8"
8"	"	14"
14"	"	26"
22"	"	40"

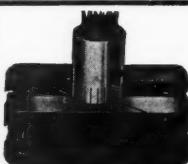
MORGANS & WILCOX MFG. CO.

MIDDLETOWN N. Y.

**Counters that count are usually REDINGTON'S**Ask your dealer or order direct
F. B. REDINGTON CO.
109 South Sangamon Street • Chicago**ROTARY
PRESSES**for Lithographers, Printers, and
Newspaper Publishers. Also Presses
for Folding Box Manufacturers.

Tell Us Your Requirements

WALTER SCOTT & CO., Plainfield, N. J.

**THE BEST QUOIN
For Every Purpose****Over 13,000,000 Sold**Samuel Stephens and Wickersham
Quoin Company
174 Fort-Hill Square, Boston, Mass., U. S. A.

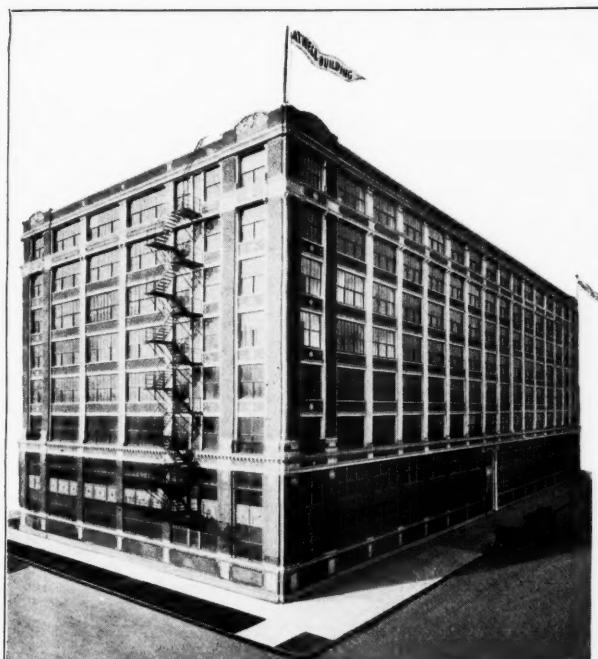
SOLD BY ALL DEALERS AND BRANCHES

American Type Founders Sales Corp.

Manufactured by

WETTER NUMBERING MACHINE COMPANY

Atlantic Avenue and Logan Street, Brooklyn New York



ATWELL BUILDING

221 East Cullerton Road

FOR

PUBLISHERS-ADVERTISING AGENCIES-ARTISTS-PHOTOGRAPHERS - PHOTO ENGRAVERS and ALLIED INDUSTRIES

Only ten minutes from the Loop, one block from the lake—commanding a view of the entire lake front, with the Field Museum, Soldier's Field and the new lake drive nearby—the Atwell Building is ideally located.

SOUND-PROOF—fire-proof and equipped with automatic sprinkler system, this modern structure offers many **plus** advantages over a Loop location at less than half Loop rental rates.

THE MARBLE ENTRANCE and spacious lobby are indicative of the character of the building and its tenantry.

DAYLIGHT permeates to the center of each floor through walls that are virtually glass.

DAY AND NIGHT two passenger and two freight elevators are in service. A watchman is always on duty. Each floor is equipped with men's lavatories—and on the sixth floor is a pleasant women's restroom, with matron in charge.

A Pleasant, Convenient Business Location

TRANSPORTATION—The Indiana surface line 100 feet away and elevated station four blocks away afford convenient transportation to all parts of the city.

UNRESTRICTED PARKING—For tenants and employees who wish to motor to work, ample parking space is reserved on the south, adjoining the building. Clients, too, will appreciate the fact that there are no parking restrictions east of Michigan Avenue.

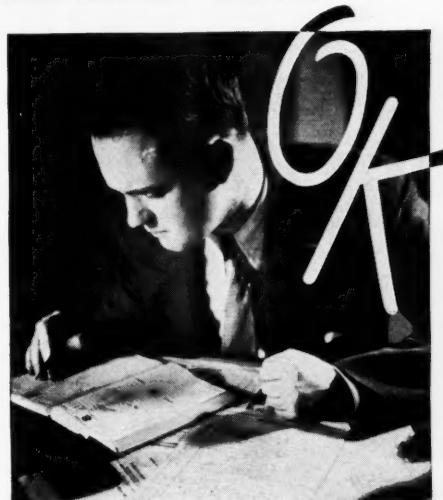
SPACE—About 40,000 square feet are available to tenants—who may rent in amounts of from 1400 square feet up to 21,000 square feet on one floor.

CHICAGO TITLE & TRUST COMPANY

Real Estate Department

69 W. Washington St. Chicago, Illinois

After the



...what then?

When the job has been rushed through there is still one very important problem to be solved—delivery. After the okay, jump the deadline by calling Railway Express to take charge of deliveries. Advertising matter of all kinds—electros, mats, printed matter—are handled at passenger train speed throughout . . . with deliveries days, nights and Sundays. Prompt pick-up and delivery in all important cities and towns. For service or information telephone the nearest Railway Express Office.

The best there is in transportation

SERVING THE NATION FOR 96 YEARS

**RAILWAY
EXPRESS**

AGENCY, INC.

NATION-WIDE RAIL-AIR SERVICE

The Inland Printer

THE LEADING BUSINESS AND TECHNICAL JOURNAL OF THE WORLD
IN THE PRINTING AND ALLIED INDUSTRIES + J. L. FRAZIER, EDITOR

Volume 95

July, 1935

Number 4

Leading Articles In This Issue

Post-Code Conditions	21
Intaglio Offset Plates Improved.....	24
GARB Shows Need for Research.....	25
Analyst Appraises Craftsmanship in Calendar Competition.....	27
"Printing"	31
Will Handle Variety and Volume in Newest Coast Plant.....	32
New Book by McCaffrey is a Typographic Symphony.....	34
Win Sales the I.P. Way.....	49
My Linotype	56
Overseas Experts Comment on Streamline Gravure.....	59
How to Save Time Making up Display Work.....	62
"Modernistic Compounding"	63
Let's Consider Bronzing Possibilities.....	65
Personalized Blotters Pay.....	67
Paper Can Help Sell Printing.....	68
Balance Your Equipment.....	69

Regular Departments

Book Review	36	Open Forum	54
Specimen Review	39	The Month's News.....	70
The Proofroom	47	The Pressroom	57
Editorial	52	Typography	61

THE INLAND PRINTER, July, 1935, Volume 95, No. 4. Published monthly by The Inland Printer Company, 205 West Wacker Drive, Chicago, Illinois (Eastern Office, 420 Lexington Avenue, New York). Subscription, \$4.00 a year in advance; single copies, 40 cents. Canada, \$4.50 a year; single copies, 45 cents. Foreign, \$5.00; single copies, 50 cents. Entered as second-class matter, June 25, 1885, at the Post Office at Chicago, Illinois, under Act of March 3, 1879.

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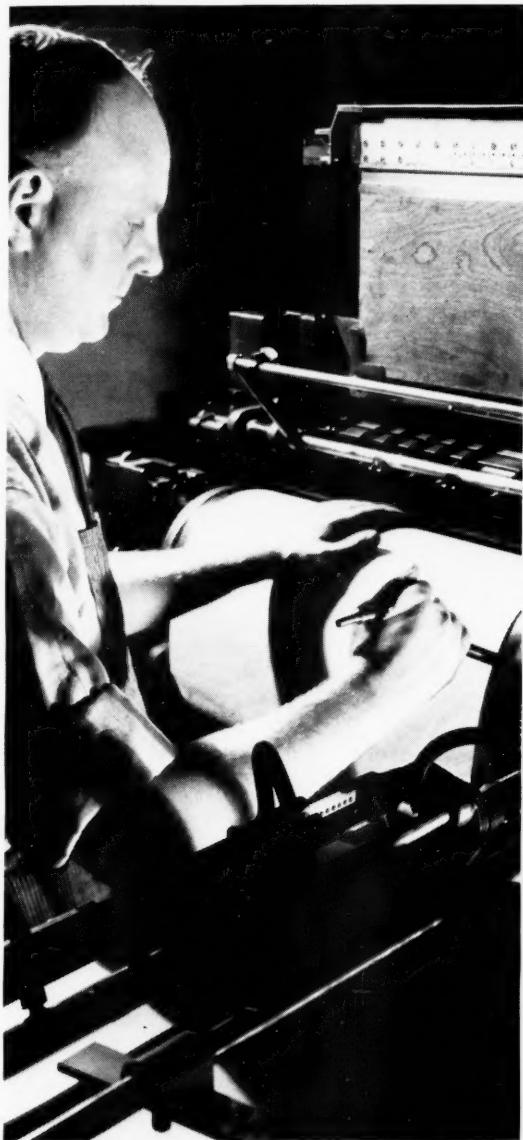
Western Advertising: Wm. R. Joyce, 205 West Wacker Drive, Chicago, Ill.
Eastern Advertising: Charles A. Wardley, 420 Lexington Ave., New York City

Advertisers In This Issue

Name	Page
American Numbering Machine Co.	92
American Type Founders Sales Corp.	37-38
Ault & Wiborg Company of Canada.	17-18
Beckett Paper Co.	10
Brandtjen & Kluge, Inc.	8
Brock & Rankin.	16
Brown Company.	87
Cantine, The Martin, Company.	Cover
Challenge Machinery Co.	88
Chandler & Price Co.	93
Chicago Title & Trust Co.	93
Collie, R., & Co.	92
Craftsman Line-up Table Corp.	86
Cromwell Paper Co.	Cover
Dayton Rubber Mfg. Co.	7
Dexter Folder Co.	2
Dun & Bradstreet.	16
Engdahl Bindery.	92
Esleek Manufacturing Co.	77
Fox River Paper Co.	92
Fraser Industries	6
General Electric Co.	4-5
Gilbert Paper Co.	83
Goes Lithographing Co.	92
Griffiths, John, Co.	88
Grove, Jacob R., Co.	86
Gummed Products Co.	79
Hacker Mfg. Co.	16
Hammermill Paper Co.	14
Harris Seybold Potter Co.	11
Henschel, C. B., Mfg. Co.	86
Hewes-Gotham Co.	92
Hoe, R., & Co.	90
Hood-Falco Corp.	78
Howard Paper Co.	81
International Ass'n of Electrotypes.	12-13
Intertype Corp.	Cover
Kimberly-Clark Corp.	3
Lanston Monotype Machine Co.	15
Ludlow Typograph Co.	1
McLaurin-Jones Co.	86
M. & L. Type Foundry.	86
Maxwell Paper Co.	91
Megill, The Edw. L., Co.	78
Meinograph Process, Inc.	82
Mergenthaler Linotype Co.	73
Morgans & Wilcox Mfg. Co.	92
New Era Mfg. Co.	88
Paasche Airbrush Co.	86
Potdevin Machine Co.	82
Railway Express Agency.	93
Ransom, A. C., Corp.	17-18
Redington, F. B., Co.	92
Richards, J. A., Co.	79
Rivett Lathe & Grinder, Inc.	79
Scott, Walter, & Co.	92
Seybold Machine Co.	9
Stephens & Wickersham Quoin Co.	92
Sterling Type Foundry.	86
Superior Engraving Co.	89
Swigart Paper Co.	86
Ti-Pi Company.	92
Vandercook & Sons.	79
Want Advertisements.	78
Webendorfer-Wills Co.	86
West Va. Pulp & Paper Co.	84-85
Wetter Numbering Machine Co.	92
Williams, Brown & Earle.	86

CROMWELL TYMPAN

RESISTS OIL AND TEMPERATURE CHANGES



● Rainy weather—humidity rising—mercury bobbing up and down. . . . Tough on the pressman—but there's one thing sure . . . he won't have to worry about his make-ready if he is using Cromwell Tympan.

It's positively moisture-proof — will not swell or shrink—resists all cleaning fluids. Treated by a secret process on a special machine, it provides perfect protection to overlays and packing.

Damp or dry—hot or cold . . . Cromwell Tympan is always on the job, doing its important part in the production of fine printing in prominent shops all over the world.

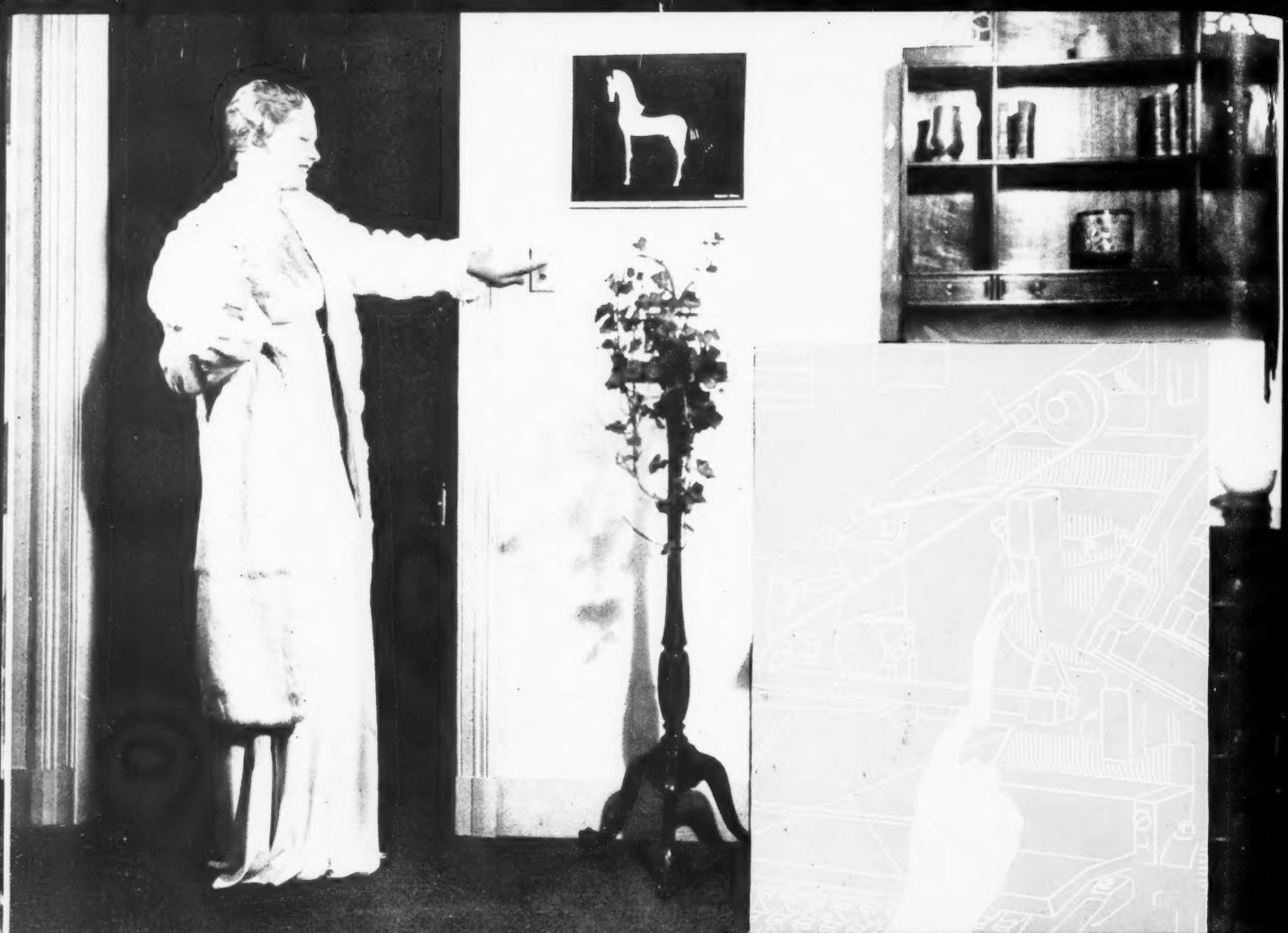
It's **unconditionally guaranteed**—fully warranted to give satisfaction. It has everything — strength, uniformity, and resistance to atmospheric changes . . . in fact, it has no substitute at any price!

Prove these facts in your own shop. Try Cromwell Tympan on your next job—**at our expense**. There's no charge, no obligation. Ask your paper merchant or send for free working samples. Simply state the size and make of your press. Remember, Cromwell Tympan comes in rolls or cut and scored exact size for all high speed presses. Write today!

THE CROMWELL PAPER CO., 4801-29 S. WHIPPLE ST., CHICAGO

CROMWELL
SPECIAL PREPARED
Tympan Paper





EVERYDAY MIRACLES

A FLOOD OF LIGHT • A CHANGE OF TYPE
AT THE TOUCH OF A FINGER

Today, turning on electric lights by the touch of a finger is commonplace. Yet only a few decades ago such a thing would have seemed supernatural. Likewise a change of type at the touch of a finger is now commonplace—on Intertypes. Yet to those who have never seen it done, this and other features of present-day Intertypes seem miraculous.

Finger-flip changes of type are a feature of modern Intertype "mixer" machines—Model F and Model G. Here are some of the profit-earning advantages of these Intertypes: (1) Full-speed on straight matter. Formerly, "mixer" machines were quite commonly

considered impractical for straight matter. (2) No waiting for the distributor. This means quick changes back and forth from one type to another. Copy can be set in two sizes as readily as in one size, with less handling of slugs, proofs, and corrections, and easier makeup. (3) Double-price "mixed" composition at full keyboard speed. (4) Wide range and versatility. (5) Traditional Intertype simplicity of construction. Models F and G are practical machines for average operators and machinists, in the average composing rooms where continuous, dependable operation is essential. Ask us to send free descriptive booklets.

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